FRANK LLOYD WRIGHT

INTERIORS AND FURNITURE

THOMAS A. HEINZ



AD ACADEMY EDITIONS • ERNST & SOHN

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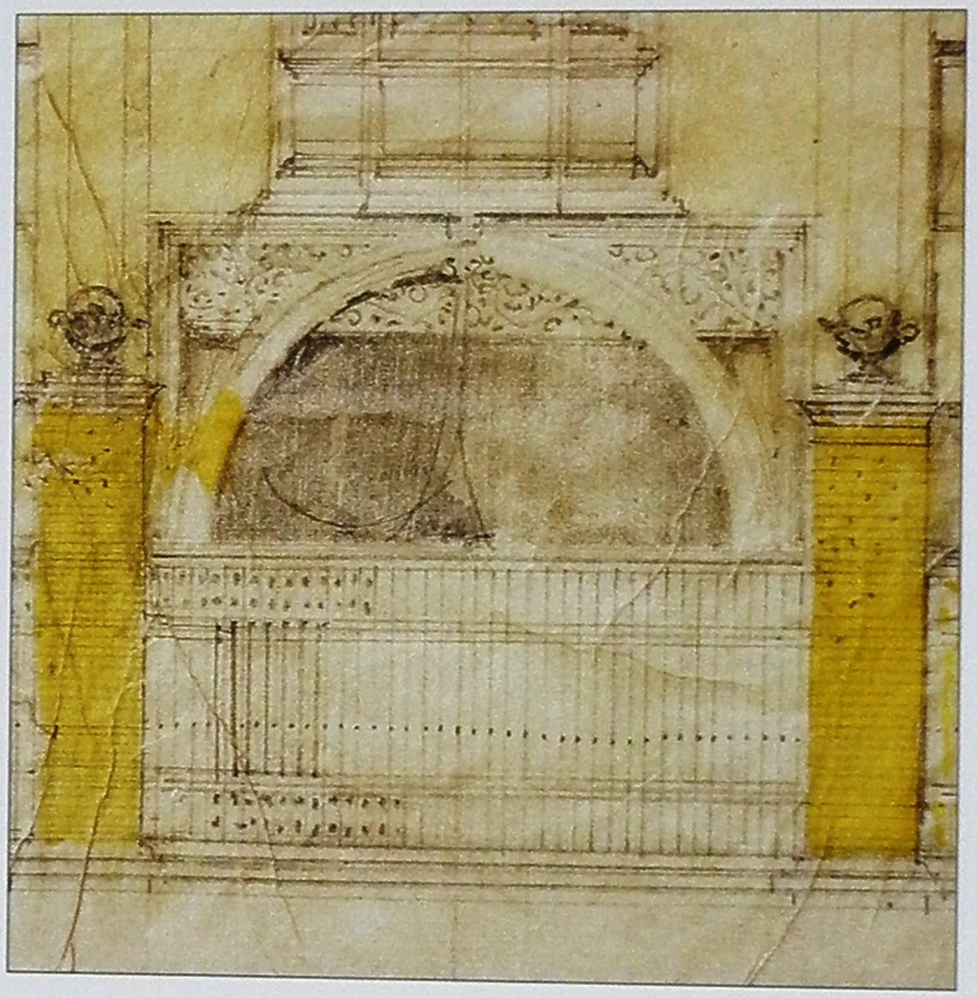


INTRODUCTION

Considerable mystery surrounds the interiors and furniture of Frank Lloyd Wright. This is true, in part, because so little has been written and published about it. Much like lost treasure, there are missing pieces of furniture, buildings that were never photographed which are now demolished, lost drawings and client files, and whole families of clients that have vanished without a trace.

We now view these as treasures, but this was not always the case. When the Husser House was torn down to make way for the construction of Lake Shore Drive in Chicago, there were no cries for its preservation and as far as it is known, Wright never mentioned the passing of the building. The contents, other than a table and a few chairs, were lost with no one taking an interest in the losses for over fifty years.

There have been stories circulating about owners who broke up chairs and discarded them or who gave them to anyone who expressed even a slight interest. Descendants tend to forget the importance attached to the pieces of furniture they inherit. Sometimes when the furniture moved with the owners into non-Wright buildings, it was forgotten that there was any connection between Wright and a member of the family; and if anyone attempts to research a provenance, lack of publication confounds the investigation.

One of the biggest problems in investigating Wright-designed furniture is the lack of documents. The furniture itself is not marked with any name and there is no identification of the maker or designer. The records of the shops that produced the furniture have been lost with one small exception. Some documents were found recently that relate to late Prairie era clients in a few boxes of the Niedecken-Wallbridge Co of Milwaukee by Brian Spencer, now a Madison, Wisconsin architect. These records include account books, preliminary sketches, client presentation drawings and some actual samples of yarns. If any documents, records or photographs of any of Wright's interiors, furniture, makers or clients are known, it is important to report them to a reliable authority as soon as possible.

The furniture and the interiors are unique designs, all created to the specific request of a single client. With the exception of the Heritage-Henredon line in the 1950s, most of the designs were single pieces. There is a limited carry-over from client to client where more than one piece would be executed of the same design. This, of course, makes the pieces rare.

Until Wright began designing, dining rooms were organised in the traditional manner with the table occupying the centre of the room while the chairs were lined up along the walls, pulled back from the table. These chairs were designed to be seen from the front, possessing ornament on the front of the seat and back rail. The legs would be finished on the front and sometimes rough on the back. With the 1895 dining room for his own house in Oak Park, Wright's dining chairs were designed to be seen from the back, pulled up to the table. The extension of the spindles or slats past the seat and nearly to the floor emphasised the importance of these elements and of the whole back of the

chair. The proportion and arrangement of the spindles, slats, styles and rails was the ornament, nothing needed to be added by carving or turning. The grouping of these tall back chairs around a table established a second space within the room, something that Wright was developing architecturally with his buildings.

Wright's designs are difficult to categorise. Taking the dining chairs as examples, there are chairs with slats and chairs with spindles. The heights of the backs fall into three basic groups: the tall back, medium back and low back. At the top of each back is a horizontal rail called a crest rail. Wright's crest rails appear in many different configurations and sizes. Two of the earliest crest rails are curved and very broad, whereas the majority of the rest of them are flat and span between the styles. None pierces or extends past the styles and there are no tubular or round crest rails. Even in the 1950s, the tall back dining chairs can be described in the same terms as in the Prairie years. Thin strips of trim accented and defined horizontal and vertical features in various models. Occasionally, the only difference between the chairs lies in the placement of the trim.

Three key factors in Wright's work are space, light and colour; space being the first consideration. Commencing with the Blossom House in the early 1890s, Wright placed boxes next to boxes (rooms next to rooms). Soon after this, in the Heller and Husser Houses, the interiors had wider openings between rooms, and in 1900 with the Hickox House, three main living rooms were defined solely by two columns and a deck above. The Cheney House, Barton House, Henderson House, Walser House, D D Martin House and others included similar arrangements. Ceilings assumed different forms, as can be seen in the previous list. By 1910 in the Robie House, the fireplace became the room divider and the space flows around and through it.

The development of Wright's dining rooms, and indeed spaces, is not hard to trace, for a clear pattern emerges. In Wright's own Oak Park House, the Bradley House and the Husser House, the dining rooms are all separate spaces. In the Hickox House and the Mrs Thomas Gale House, the dining room is an extension of the living room, defined by the piers and deck. The Storer House's dining area in the 1920s is only defined by a lowered ceiling and is otherwise unobstructed. This trend continues through the Jacobs House in the 1930s and other similar examples, such as the Melvin Maxwell House and the Lloyd Lewis House. In the Sturges House and the Hagan House, the dining area is defined only by the table that is attached to the wall and the seating surrounding it. No specially defined space exists by the 1950s.

Wright's idea of multipurpose rooms is organised along the lines of the dining room development. In the Usonian period, where budgets were perhaps more sensitive, Wright makes the bedrooms as small as possible whilst retaining functional aspects, leaving the greatest amount of space possible for the living rooms. Cubic rather than simply square feet of space in the Usonian Houses was very carefully apportioned. This gave many of the Usonian houses the feeling of being on a ship where every inch of space is precious and utilised to its maximum effect. This result yielded closets along hallways, and tiny spaces slightly below grade, replaced basements for holding the mechanical equipment. There were no maids or servants for the Usonian households; in fact, some of the buildings were built physically by the owner as in the Lovness and Pappas Houses.

As the Los Angeles area is not renowned for its snow or rain, the concrete block houses of the 1920s had roofs and

ceilings designed as flat planes. After the fire at Taliesin in the 1920s, the rebuilding of the drafting room allowed for another spatial experiment, resulting in a sloped roof with a small saddle or cricket on the high side of the chimney. Wright developed another solution in this case: he bridged the gap between the chimney and the pitched roof, enabling light to be introduced through a window. This treatment was further developed above the dining room in the Wiley House in the early 1930s.

Trim boards play a major part in the development of Wright's interiors. The headband is used consistently throughout the entire Prairie Era. This is a band or a series of horizontal boards at the head of all the doors and windows, with the heads, or tops positioned at the same height. Balancing the headband at the floor is the base. This usually consists of several pieces: the foot, which is the smallest of the base trim and is at the bottom front of the baseboard; the baseboard, which is behind the foot and extends from the floor along the wall and varies in height from five to ten inches in different buildings; and a thinner trim, also with its broad side to the wall, which sits on top of the base. Vertical trim pieces join the baseboard to the headband, and are usually the same size as the thinner board used at the base. These trim boards are at the sides of the doors and windows.

Light is the second key to all of Wright's interiors. His use of light screens as windows and as sets of spindles on the interior were methods that were employed throughout his career. Slit windows used during the Prairie era became vertical windows in the Usonian period, most of which could be opened. Window locations shifted as well. In his early career, windows were placed in the middle of the walls; later they were moved to the ends and edges.

The third most important factor in Wright's buildings is colour. It has become difficult to see this colour factor in his early work because so much of it is now obscured by overpainting. His colours were from nature; he found them in the rivers and fields and brought them indoors.

It appears that in Wright's early work the most used colour is olive or pea soup green – a grey-green with some amount of yellow. The wood trim on the Thomas and Hills Houses used this colour and there is evidence that the exterior of Wright's studio in Oak Park was stained green, including all the wood and masonry. Living room walls in the Coonley House and the draperies of the D D Martin House were also green.

Most of Wright's buildings are made of brick, most of which is red. The imposing Larkin Building and Johnson Wax Administration Building are both built of red brick as are the Heurtley, Cheney, Heath, Robie, Zimmerman and Friedman Houses. The brick was used indoors as well as outdoors, featuring as piers, fireplaces and frequently as entry hall floors.

The most telling use of colour, which evidence exists for, is perhaps in the rugs for the Coonley House. The same colours were used in every room in different proportions and patterns. The colour of the wood, of the wall plaster, the ceiling and even the art glass windows are reflected in the rugs. This continual integration lent a unity and harmony to the house.

When a client gave no specific indications, Wright may have used dimensions for the scale of the house based on his own body. As the artists and architects of the Renaissance made very clear, and exemplified by Leonardo da Vinci's delineated figure, heights, widths and other key dimensions are based on the body. Being about the same height as

Wright, the author, in the vein of Leonardo da Vinci, could outline a circle based on the swing of his extended arm that is exactly the dimension of the archway in the Blossom House. There are several other instances of this occurrence but this perhaps is the most telling. There are, on the other hand, buildings where the size of the client played a major part. In the Prairie era, the Peter A Beachy House is a prime example. Without having seen a photograph of Mr Beachy, it becomes apparent that he was quite tall: the scale of the house is considerably greater than its neighbour, the Mrs Thomas Gale House. This includes doors and ceiling heights as well as room sizes which are all noticeably larger. It would be worthwhile to have more statistical information concerning both the houses and the clients.

The photo of the Waller House poses several interesting questions in the quest for a full understanding of Wright's designs in interiors and furniture. This is not the only photograph that prompts such questioning but is more exemplary of what is typically the problem. It shows four chairs in two designs. In the late 1890s, it was difficult to find furniture on the market that was as simple as these pieces. The two chairs on the right also emerge in two other Wright-designed houses. The cabinet in the centre appears to be a music and book cabinet which is not only very simple in design but also constructed of quarter-sawn oak with thin strips of trim running horizontally at different points. At the right side, shown only as a rounded shadow, is the outline of a copper urn. The urn is perched on a tall newel post, as seen in an often published photograph. There is a set of stairs down to the left and up to the right, behind which is a large art glass dome. The question here is whether or not any or all of the furniture in the photo was designed by Wright. Given the information at hand, the two chairs on the right are probable, due mostly to their presence in two other Wright houses. However, the two chairs on the left are unlikely to be Wright designs, more because of the curve of the arm than anything else. The cabinet is possibly custom-made because of the tilt-out centre section that becomes a stand for sheet music. The lines of trim and the base of the legs which give the appearance of a flared leg certainly make a strong case for Wright's involvement. Other than a letter from Waller thanking Wright for the design, or finding a drawing of it with Wright's name as designer, tracing the piece and examining details that may not be apparent would be next best way of determining this. Actually, there may never be a final answer on either the right-hand chairs nor the cabinet.

A window seat was originally installed at the south end of the remodelled kitchen in Wright's Oak Park House (now a dining room) completed sometime in 1895. Most of the dining rooms end in some type of bay window in Wright's work from the time of his own house of 1889 to the first decade of the twentieth century, the Dana House containing one of the last examples of the bay window seating. This continues the tradition of Henry Hobson Richardson's residential work. No reason or explanation was ever put forward by Wright for any of the changes to his design style or developments. It is likely that lifestyles changed and this was duly reflected in the building or perhaps to the urge of the forward-thinking architect.

Built-in furniture played a large role in Wright's interior design throughout his entire career, beginning with the built-in living room window seats of his Oak Park House in 1889. Most of the houses throughout the years had built-in seating at the fireplace, referred to as inglenooks. One advantage of this was that more useable floor space was available. Furthermore, placing seating at, or sometimes into, the wall shortened the distance between the normal placement and the wall on both sides of the room. This meant that either the room appeared larger due to the greater

distance between the seats, or the dimensions of the room could be reduced to keep the distance the same, making the building less costly. The use of built-in furniture was not only limited to seating, it also included the storage cabinet requirements of the dining room. Sideboards or breakfronts, as they are alternately referred to, were usually designed by Wright and installed by the building contractor. Built-in furnishings also give a measure of control back to the architect, as well as providing the client with the option of continuing to design the remainder of the furniture.

While Wright was never one to discard a good idea, the use and re-use of the slant back chair design is not the result of a repeated design but of the instructions or documents given to the furniture maker. The drawings that survive exhibit a distinct lack of detail. It is perhaps this that is the cause of variations in the series of slant back chairs.



PAGE 6: 9305 Winslow House, Entrance, *ABOVE:* 1003 Irving House, Table.



CHAPTER ONE

1889-1900: Frank Lloyd Wright had no training in architecture during his college years, nor did he undertake any special classes in woodwork or furniture design. As an apprentice under Silsbee and then Sullivan, there was little, if any attention paid to furniture. Wright's favourite architect, Henry Hobson Richardson, designed very few pieces.

However, there was an interest on Wright's part in furniture through his attention to William Morris' Arts & Crafts movement. Many of the notable architects in Europe who were advocating a new direction in architecture were designing unusual furniture for their interiors.

Overall, there was little in the way of direct influence or example for Wright to draw upon for his initial direction in furniture. Since there is so little documentation, there is a great amount of speculation as to what Wright actually contributed to furniture design.

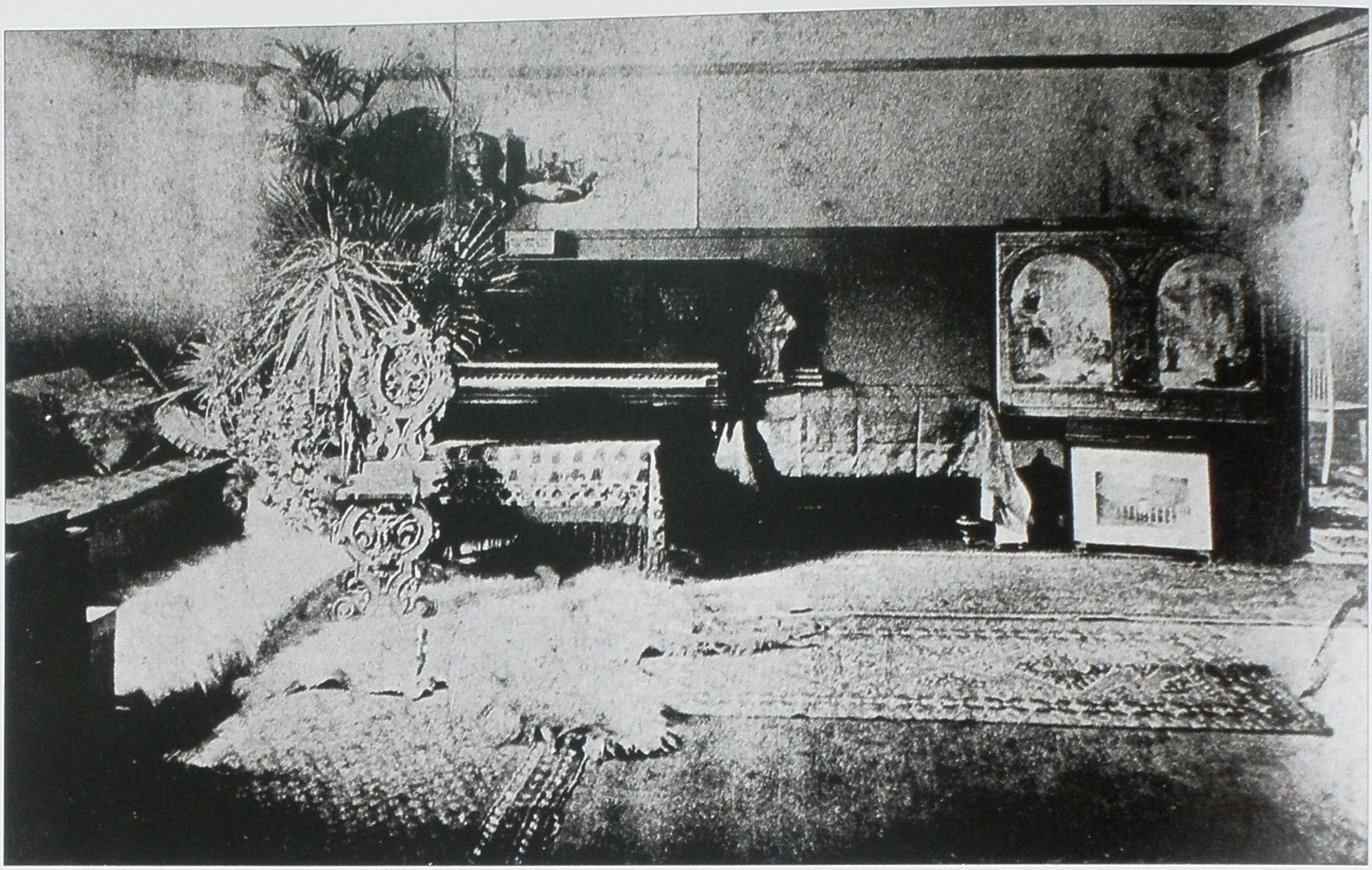
The earliest designs are likely to be those in his own house in Oak Park, where the tall backs of the chairs lead one to this conclusion. The thickness of the table and the large legs used in his first dining room and the library of the Winslow House give indications of what was to become his style.

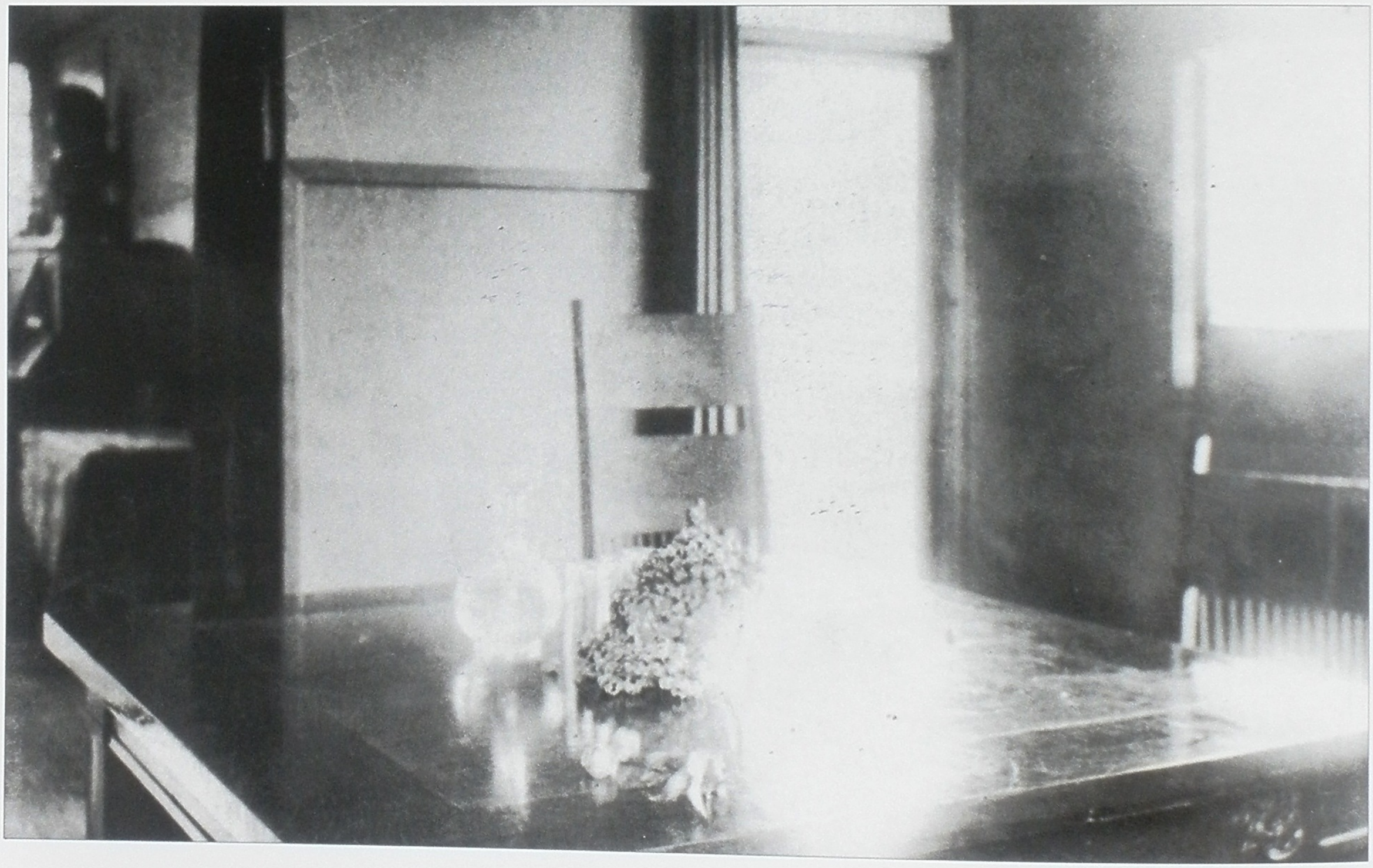
Throughout the first ten years, from 1890 until about 1900, Wright's work appears to be seeking to invest furniture with a comfortable and compatible look. Tall back chairs with thick-topped tables supported by large square legs became a regular feature of the more costly houses. The built-in sideboards and trim went through a great transformation as well, possibly more indicative of Wright's architectural development. Armchair designs, on the other hand, took longer to become a consistent feature.

The interiors of his early work were more in the style of a tidy, less complicated Victorian interior than a radical departure from it. The first interior of Wright's Oak Park House with its plants and the bust of Beethoven does have a decidedly Victorian air. By the time of the Husser House, only ten years after his own house, the look is strikingly different, with brick employed as a major wall finish and wood trim strips present. (One wishes for more interior views of houses such as the Husser House and others, like the Harlan, Chauncey Williams and Rollin Furbeck Houses.)

For the most part, the spaces were still separate rooms. They often had draperies or portières at the openings, another Victorian device which added colour and gave a softer appearance to the interior. A good example of this was the Barnsdall House where the device was used consistently.

Wright's ribbon windows had not been developed by this time; hence, the windows were set into the wall in the traditional manner, either in the form of individual holes in the walls or in small groups. Ceilings were flat and only one of those photographed had a skylight – the dining room of his house in Oak Park.









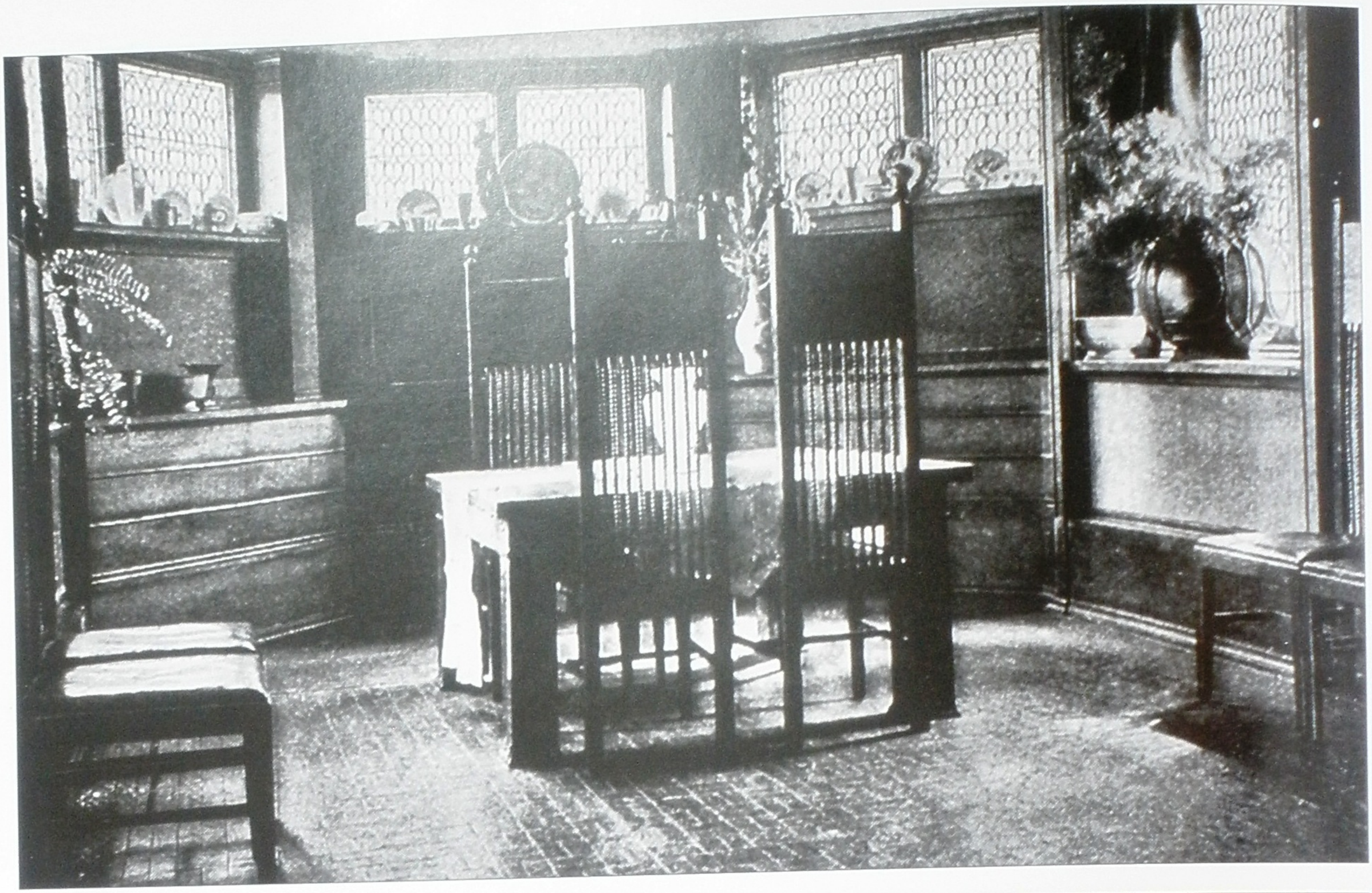
8901 WRIGHT, F L, *Residence, Oak Park, Illinois*

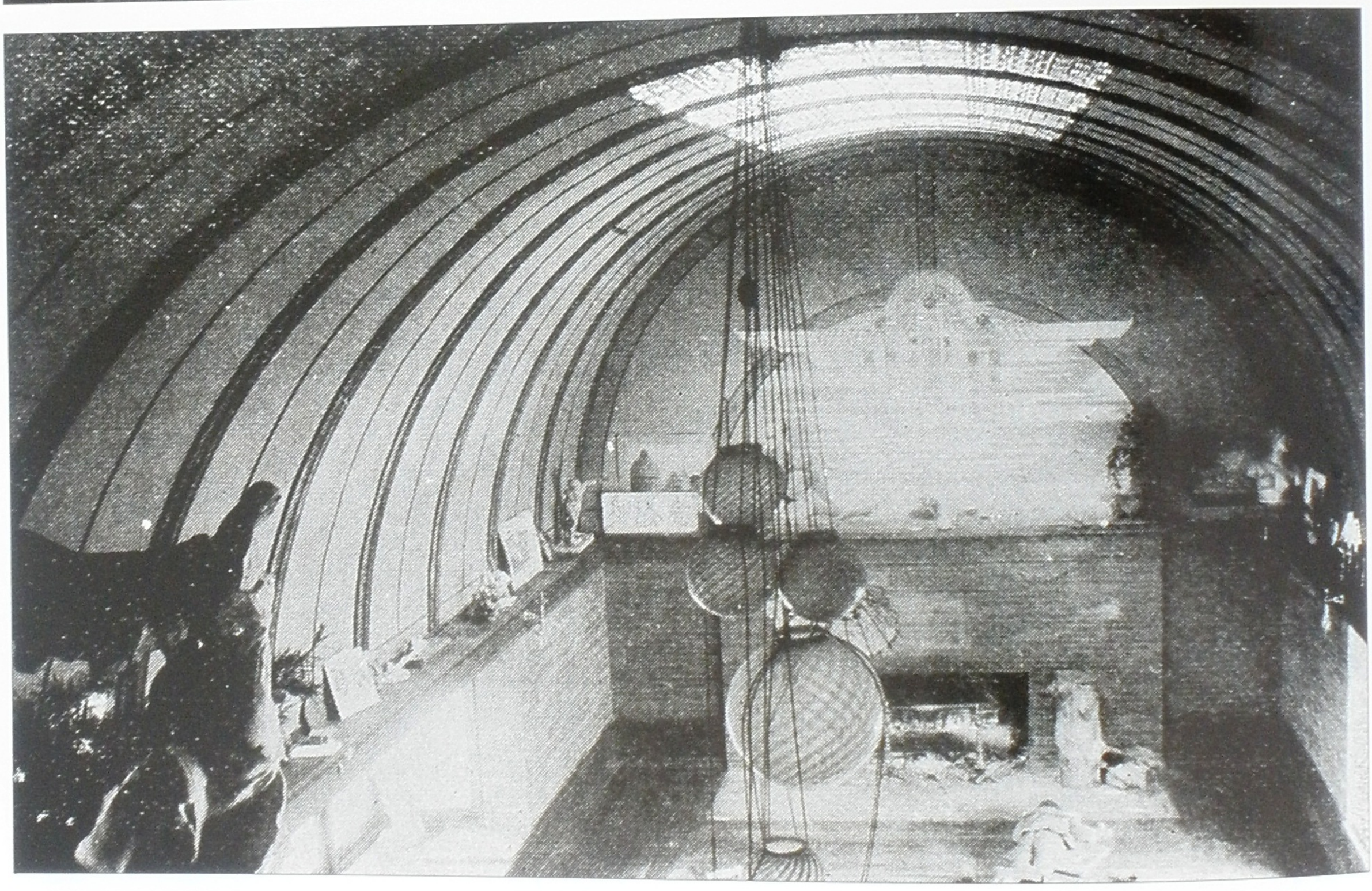
Living Room
OPPOSITE, ABOVE: One of the earliest views of Wright's own living room, it clearly shows that his aesthetic was developed over time. However, this does not represent a typical Victorian interior in Chicago: the plants and art works are all grouped to the left, leaving a bare area to the right.

Original Dining Room
OPPOSITE, BELOW: A blurred and incomplete photo of Wright's original dining room yields much information and begs many questions at the same time. The tall back chairs appear to be to Wright's design but there are no drawings to support such a claim. However, no evidence of any designs like these in the market existed at the time. A large square dining table of quarter-sawn oak is typical of Wright. The top shows a centre panel with border, similar to the Husser House (9901) table. This photograph may have been taken the same day as the living room photograph. A comparison of the arrangements suggests that both were likely to have been taken by Wright himself.

Tall Back Chair
ABOVE LEFT: Unlike the later tall back chairs, the spindles on this chair terminate at the line of the seat. In other examples they pass by the seat, ending near the floor.

Highchair
ABOVE RIGHT: With Wright's growing family places were required for everyone. The dining room is a small space. This child's highchair, designed for his son David in 1902 is the only known highchair design by Wright.







Dining Room

OPPOSITE ABOVE AND ABOVE: Wright remodelled this kitchen area into a dining room in 1895. He added the ceiling light with the fretwork grille and designed the table and chair set. The tall back dining chairs were first built with spiral spindles and straight back legs. Subject to the heavy use by a family of six children, it is probable that some of these spindles broke. For whatever reason, they were replaced with square spindles and the back legs were cut and a piece added to create a flare. The table is typical of what was to become standard for Wright's dining tables. Tables with square legs and flared ends accented with thin trim strips were used in many later designs. This table was also altered. Slides were introduced to support the leaves when the table needed to be extended.

Playroom

OPPOSITE, BELOW: Caught taking his own picture, Wright is shown behind the Nike sculpture on the left. A growing family encouraged this playroom to be added in the mid-1890s. The brick walls were perfect for an active family and the arched ceiling adds to the spaciousness of the room. Integrated by the painted bands, the wall mural also extends the appearance of the room. Spiral patterned glass globes hang in a dynamic arrangement above the lowest level of the balusters.





9201 BLOSSOM, GEORGE, *Chicago, Illinois*

Living Room Woodwork

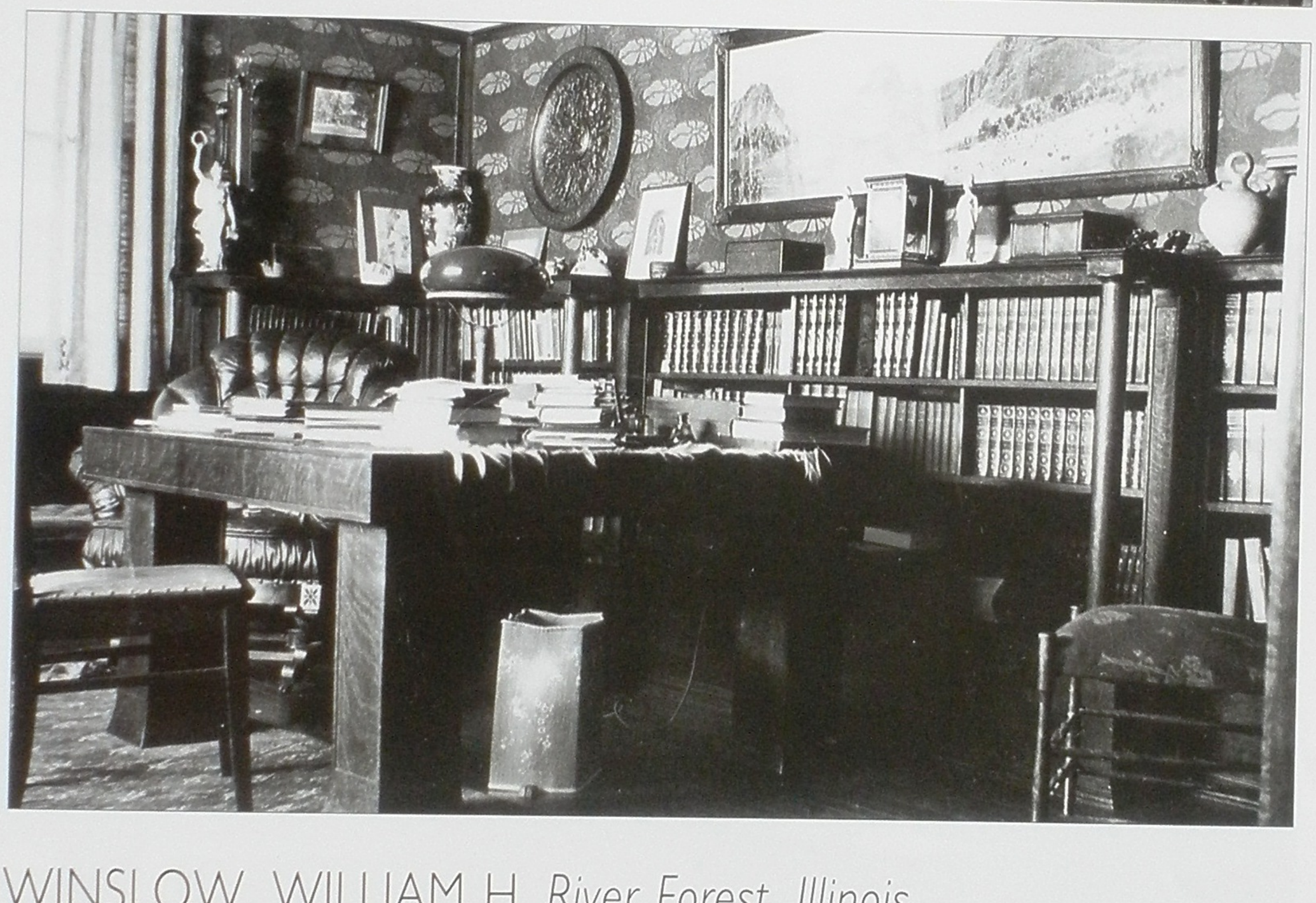
ABOVE: Nearly all of Wright's residences have some built-in furniture, centring largely on the dining or living room fireplace. Seats adjacent to the fireplace exhibit the early integration and harmony that make Wright's interiors unique, appearing to be extensions of the very tall baseboard. In the horizontal joints between each quarter-sawn oak board is a line of beaded wood, a carry-over from Wright's experience in Sullivan's office.

Dining Room

BELOW: There is considerable debate about this table as there is no conclusive evidence that it was designed by Wright. The brackets that are under the upper sets of cabinets at the right have the same detail as the lower cross brace of the table, but Wright could have taken the detail from an existing table of the Blossoms. The table has never been located. The chairs are as much in question as the table. The cabinets and the railing at the bay are not remarkable in any way. The headband that starts at the extreme upper right is made of fine mahogany in accordance with the rest of the room.

Photo courtesy: MoMA, New York.

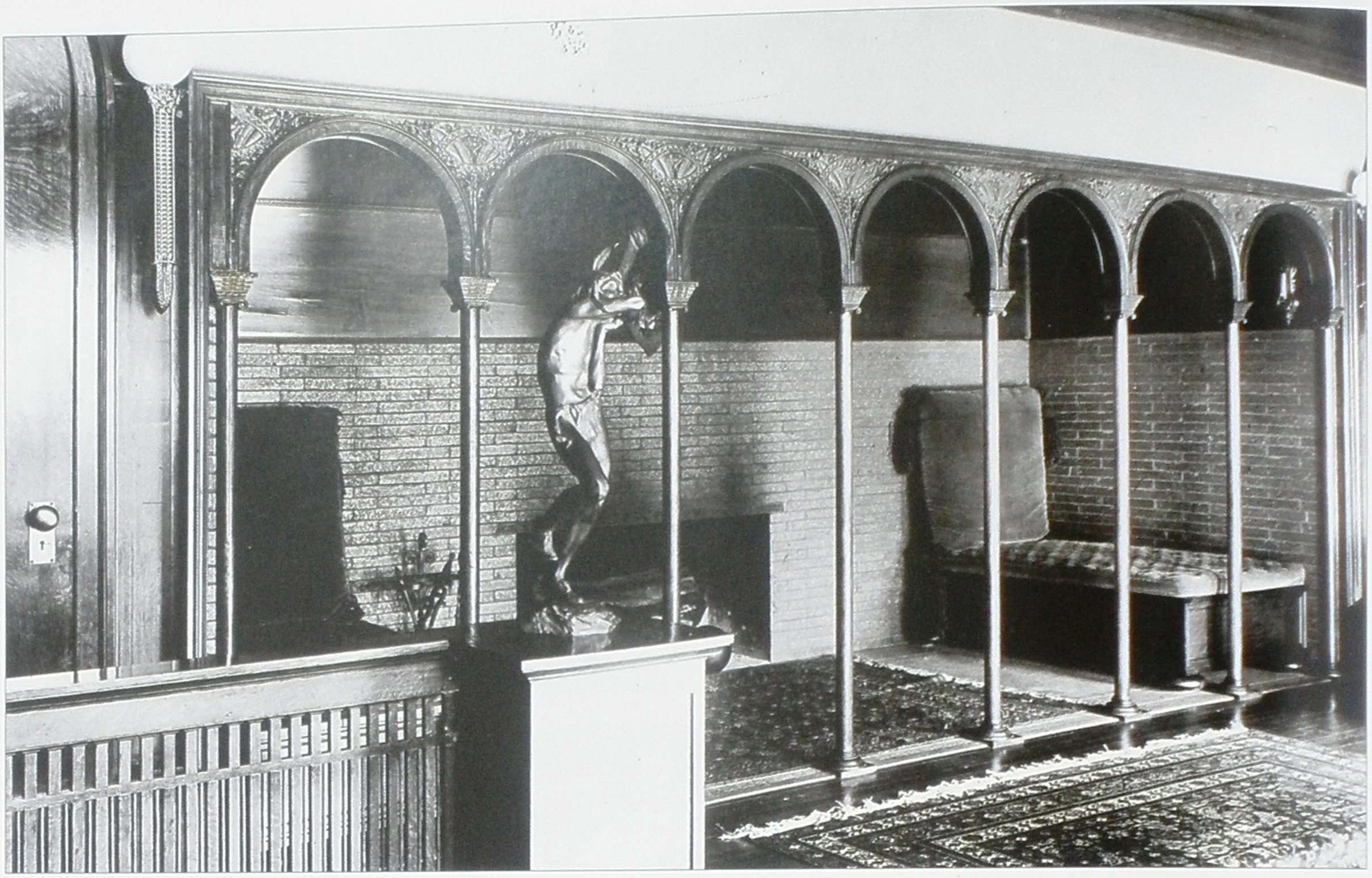




9305 WINSLOW, WILLIAM H, *River Forest, Illinois*

Living/Music Room
ABOVE: In the living room, known by the family as the music room, there is a built-in seat in the bay window. The settle at the windows and the bench in the fireplace alcove are simply detailed; the plain panelled sides a regular feature of Wright's work.

Square-leg Library Table
BELOW: The many Wrightian characteristics of this table would provoke many people to think Wright designed it, which is quite possible. The massive proportions of the legs and top suggest this. The flare at the bottom of the leg and the use of quarter-sawn oak makes it more probable. The wallpaper above the bookshelves is in the manner of the designer C F A Voysey.







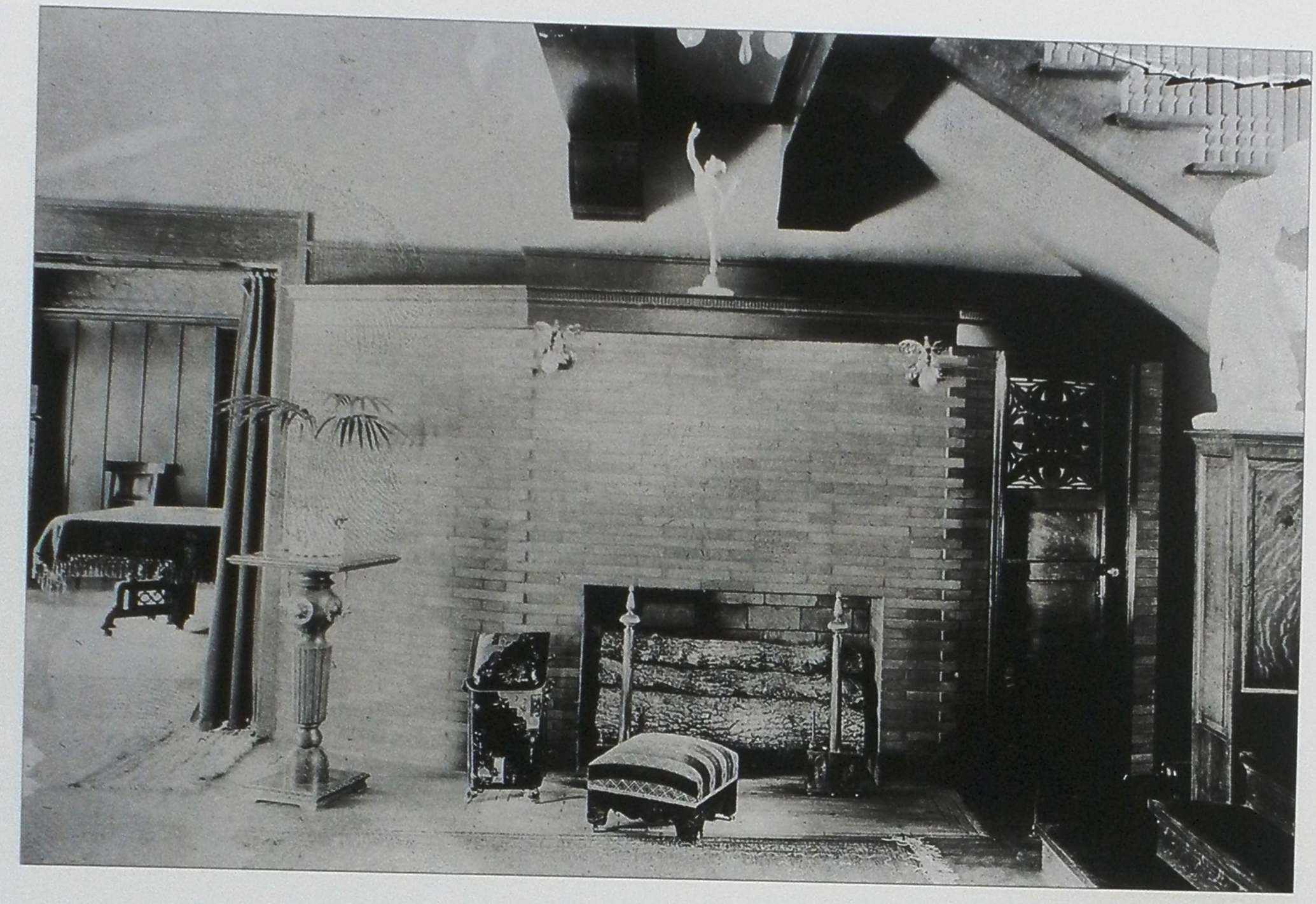


Bench at Fireplace
OPPOSITE, ABOVE: Similar in many ways to the fireplace seating at the Blossom House (9201), the brick wall is a durable material which Wright used regularly. The introduction of the arcade in the alcove creates a more defined space than the one in the Blossom House. The carved oak arches are detailed with a Sullivanesque motif. The fact that they are carved wood is unexpected in the home of the owner of an iron foundry where these same patterns could have been cast.

Dining Room
OPPOSITE, BELOW: The double-carved wood columns with ornate carved capitals are still in pristine condition. The wall created a secondary space in the bay window area within the same room, a technique Wright used throughout his career.

Living Room Armchair
ABOVE: Here again, there is no evidence that Wright designed these chairs. However, coincidence lies in the fact that two of these were passed down through Wright's own family; two at the Winslow House and at least two in the Waller House. Furthermore, there are stylistic resemblances to some chairs by Henry Hobson Richardson, for whom Wright had great respect. Nothing quite like it appears to have been available in the stores. The detail of the upper edge of the arm with a roll-over edge and the quatrefoil spindles are reminiscent of Richardson.





9503 MOORE, NATHAN G, *Oak Park, Illinois*

Dining Room

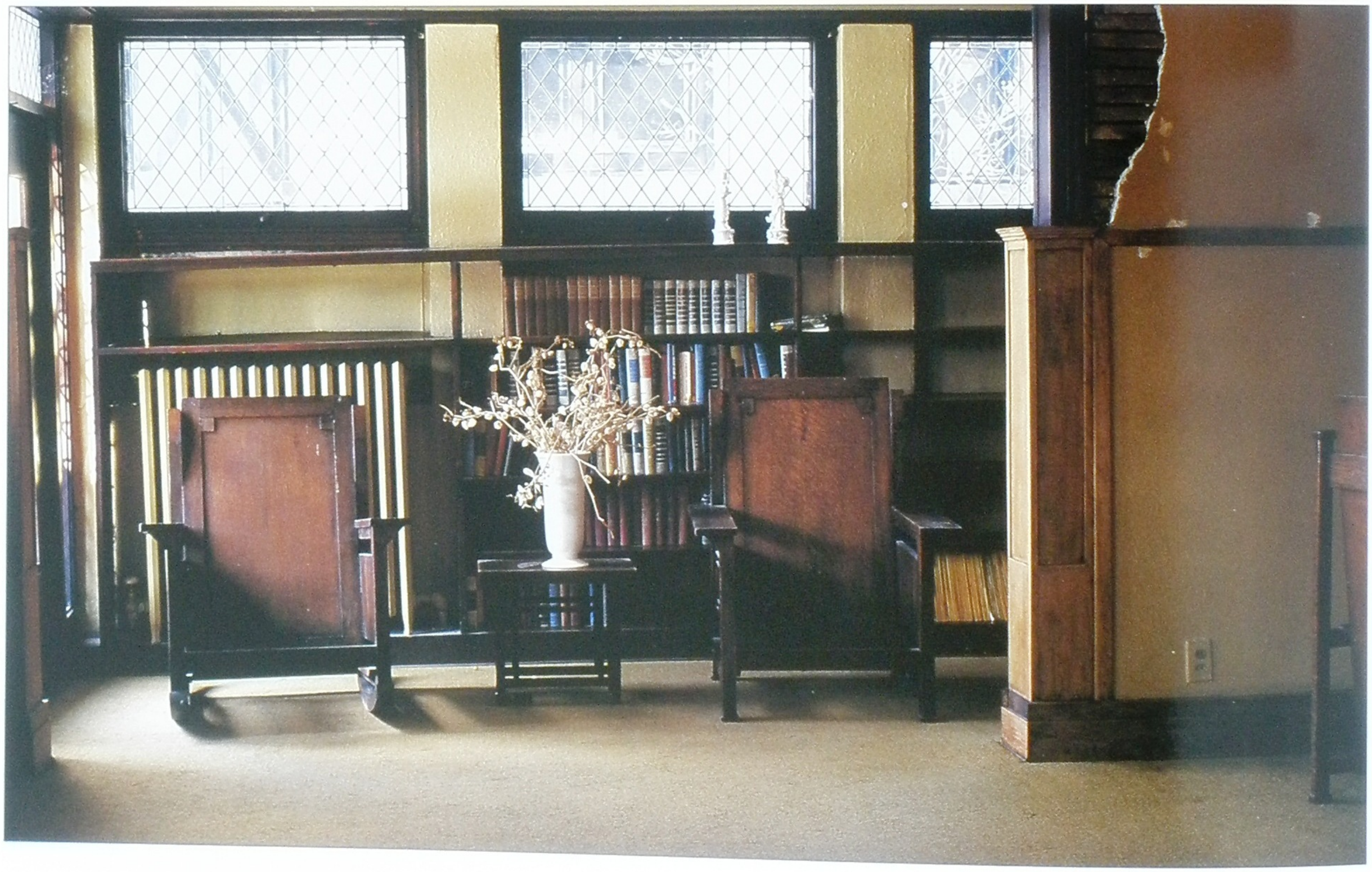
OPPOSITE: Until the earlier photograph (above) was discovered, it was always assumed that the cabinets which are in the current dining room were the original 1895 units and were saved from the fire. Everything but the location and size of the fireplace and the style of the panelling on the right has been changed. The most unexpected thing in the room is the peacock Art Nouveau border below the ceiling. A wallpaper of this kind would seem out of place in a Prairie building but is even more incongruous in a half-timbered house. The bays in the upper cabinets and the details of the cabinet doors are also unlike other Wright designs before or after the Moore House. Apparently there was more damage than assumed initially, because the rectangular tiles of the earlier fireplace and the floor were replaced with square red tiles much like those at the fireplace of Wright's own house in the same block.

Photo courtesy: Oak Park Public Library, Grant Manson Collection.

Entry Hall

ABOVE: The devastating fire of the 1920s did not destroy all of the woodwork and details of the 1895 construction. The pre-fire photograph of the entry hall is as surprising in its simplicity as the dining room is in its complexity. The Roman brick of the fireplace breast is the same as that used on the exterior of the building. The plaster sculptures above the fireplace and on the newel post are repeated in several other Wright houses. The table in the dining room is probably not by Wright, nor the footstool or palm stand on the left.













9506 WRIGHT, F L, *Studio, Oak Park, Illinois*

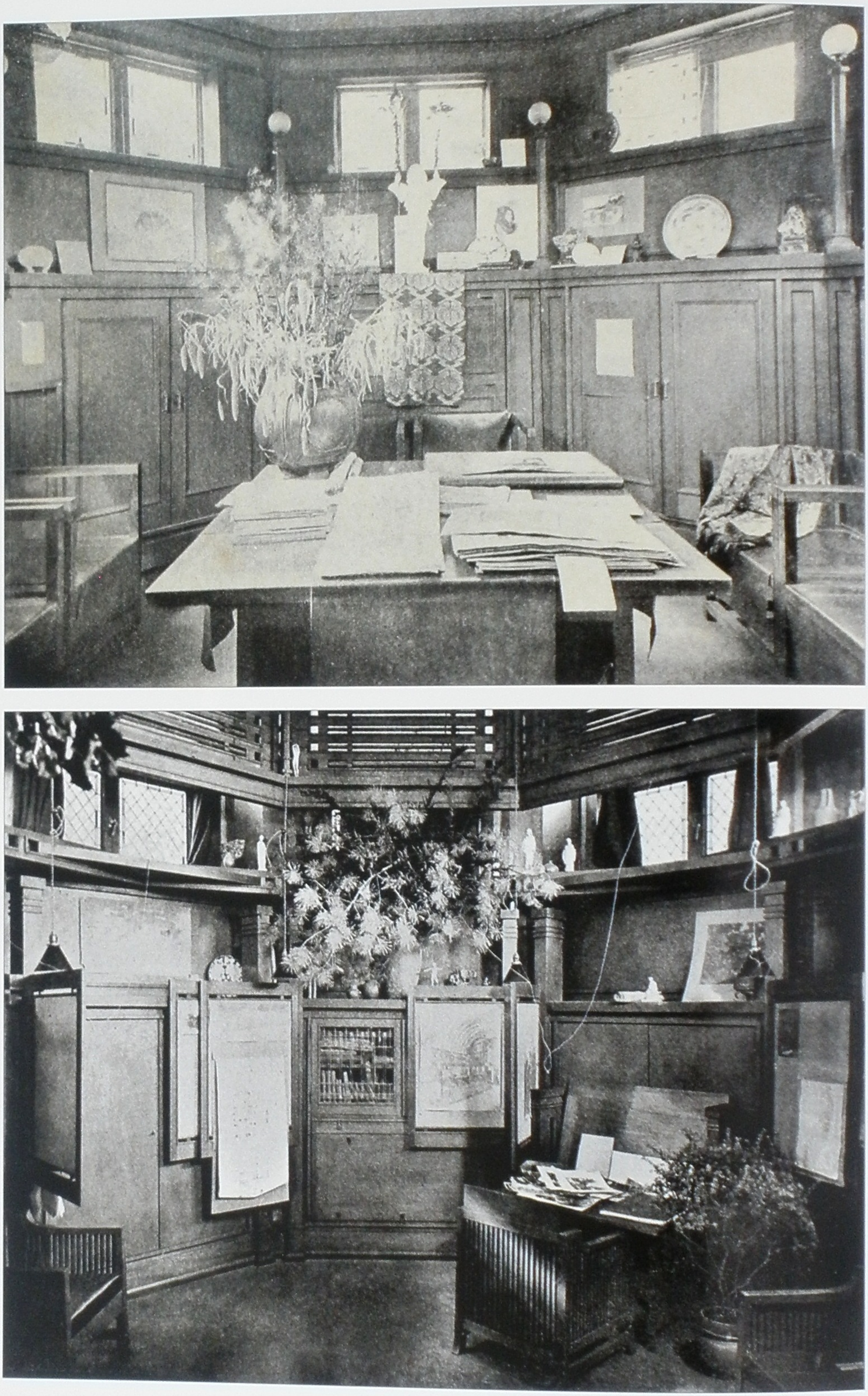
Living Room
OPPOSITE, ABOVE: Except for the seats at the fireplace inglenook just to the left of centre, none of the furniture originated in this house. The rocking chair on the right is from the Robie House and the tables and chairs in the foreground are from the Mori Art Shop, formerly in Chicago. The space is original as are the colours of the walls and ceilings. The doorways have become wide open and the sections of wall appear to be almost sliding screens like those in Japanese homes. The trim band at the heads of the doors and windows reinforces this appearance. Plaster trimming and corner ornamental casts evolve in other buildings into simple bands of wood trim. Everything essential to the Prairie buildings is here.

Living Room
OPPOSITE, BELOW: The chairs are from the Robie House (0908) and were not located in the house until the 1980s. The space they occupy in the photo was part of the outside porch. The area has now been filled in and a bay window is located there. It includes a built-in bench.

Richardson Style Chair
ABOVE LEFT: Besides this one in Wright's own studio, there are two Richardson style chairs in each of the Waller (9902) and Winslow (9305) Houses. Hence, it is tempting to believe that this is definitely a Wright design but we cannot be sure, as there are arguments for and against the case. All but those in Waller House have been passed down through the families, so it is possible that they are by Wright. On the other hand, they do not appear in any early photographs of any of the three houses. The origins will remain uncertain unless new evidence is found which can settle the matter.

Low Back Chair
ABOVE RIGHT: This chair is a twin to those in the Coonley House (0803). The spindle panel is similar to that in the Roberts House (9201). This unit may have been a prototype that Wright kept.

Spindle Box Chair and Medium Back Dining Chair
BELOW: The spindle box chair is a softer development of the severe cube chair seen in the early days of Wright's Studio. The tapered tab at the top of the back may have been added for greater comfort after initial construction.











Old Studio Library
OPPOSITE, ABOVE: This is the earliest published view of the library in the Studio. It was taken between the construction in 1897 and 1900. The severe cube chairs are present at a table that is mostly obscured and cannot be identified. The posts with the lights are similar to those shown in the drawing of the Heller House (9606) in Spencer's article of 1900. It is obviously a working library with all of the papers on the table. The cabinets are simple and straightforward and the copper urn on the table still has its new shine.

Print Table and Spindle Box Chair
OPPOSITE, BELOW: This spindle box chair replaced the previous cube armchair. It appears that the tapered extension at the top of the back was added later. The print table is an up-leaf gate-leg table. The two leaves fold up and drop down between the frames. The four gate legs then fold in. This makes it less than ten inches across when folded. In its half-open position, the centre rail tips down slightly to the vertical leaf and prevents the artwork from sliding out.

Cube Armchair
ABOVE LEFT: Occasionally Wright's furniture could be severe. This cube armchair is one of the simplest of all his furniture designs, almost as if it was made by one of the carpenters from a verbal description. It has no flares at the legs or at the back of the arms. There is no seat cushion and the chair has an overall sharp appearance. The cube form would fit in with Wright's increasing interest in the use of simple geometric forms.

Medium Back Dining Chair
ABOVE RIGHT: While the height of the chair is not out of line with other designs of the time, the cross rails of the legs are quite high. It is thought that this chair might have been designed in or around 1911, the time that Wright left the Studio and moved to Taliesin.

Octagonal-leg Table
BELOW LEFT: Shown in the basement before any conservation work had been undertaken, the table is now exhibited in the Studio library. The same table design was produced for the William Martin House (0304) in Oak Park and the William Heath House (0507) in Buffalo with a flare at the base. The extensions were created by the aprons on both sides gliding out to a stop block. The leaves are then cantilevered past the extended aprons and are clipped under the stationary top. The ends are waterfalled with the grain running in the same direction as the top. The bun feet appear compressed under the weight of the table and, indeed, the table is quite heavy. The height of the table is twenty-eight inches, two inches lower than usual. The top is four-and-a-half by five feet. It is wider and lower than one would expect, or it appears to be. This low broad plane alters the scale of the table and the room.

Recliner
BELOW RIGHT: A pair of these chairs sat in the playroom. They are horizontally panelled like those of the Little House (0009) in Peoria. It is not known when these chairs came to the building.





9901 HUSSER, JOSEPH W, *Chicago, Illinois*

Woodwork

OPPOSITE: The Husser House was demolished when Lake Shore Drive was built along Lake Michigan, north of the downtown area in the mid 1920s. It was possibly the most costly house Wright had built up to this date. The quantity of built-in cabinets was matched in the D D Martin House (0405), but the level and complexity of detail was never matched. This view is thought to have been taken before the Hussers moved in. The wood trim is very elaborate, unlike most of the later Prairie Houses. There is a line of glass mosaic that follows the upper and lower wood trimline. The wood trim is set flush to the brick. Just above the cabinets on the left is a checkerboard trim similar to that of the dining table edge. Above the fireplace at the far right is a mosaic. Trimmed in wood to the left of that is a Japanese painting, which is mirrored by a similar panel on the other side of the fireplace. It is unclear what the pyramidal shapes at the column capitals and the top of the drawers were for. Each could have been a leaded glass canopy with a small bulb inside or a carved wooden ornament. More evidence is needed before we can satisfy our curiosity.

Dining Table and Tall Back Dining Chair

ABOVE: The dining table combines the flared leg of the Winslow House (9305) library table and the checkerboard detail from the Moore House (9503) in this rare example. The table top is bordered, the only example of this construction technique known outside his own 1889 dining table. Nearly every other table has parallel boards with waterfall ends. The base is narrower than later editions making it a bit less stable. The chairs are the earliest example of the tall back chair where the square spindles pass by the seat. The flare at the bottom of the back leg carries through most of the tall back chairs. The flare at the top of the back leg is repeated for the last time in the Willits House (0208) dining chair. Trim strips border the top and bottom of the seat rails but do not continue around the back legs as the lower rail trim does. The I-plan of the lower rail is rare in Wright's work.

Photo courtesy: Thomas A Monaghan, Domino's Pizza, Inc.



9902 WALLER, EDWARD C, *Remodelling, River Forest, Illinois*

Dining Room

The Waller dining room was illustrated in a 1900 article concerning Wright's work. It is presumed, therefore, that the designs are by Wright. The rectangular dining table is constructed of quarter-sawn oak and has a thick top. The legs are square and flared at the bottom. The chairs are not distinguished in design and may or may not be one of Wright's own designs. The slant of the back is not typical of Wright after 1895 nor is the style and rail arrangement. The chair seats appear to be of leather. Panels are defined by woodwork in the upper part of the wall.



9905 DANA, SUSAN LAWRENCE, *Springfield, Illinois*

Entrance Hall

A rare photograph of the entry hall shows a spindle-sided chair on the lower right. This chair is missing, as are a few other examples from the Dana House. All other styles of furniture are represented in the house but this is the only one with no record of its whereabouts. The sculpture on the far left is also of unknown authorship. The curtains (known as portières) are believed to be of a yellow-green colour, similar to those of the D D Martin House (0405). The rugs on the floor are known to be brown. The tall copper weedholder to the right of centre and another from the house have never been located. The living room and bedrooms appear to have never been photographed. It would be most helpful if photographs like these could be located.

Photo courtesy: The Dana-Thomas House, The Illinois Historic Preservation Agency.







Entrance through the Front Door
OPPOSITE, ABOVE: The view through the front door sets up the scheme for the entire building. The built-in shelves on the left must originally have contained hats, gloves, scarves, umbrellas and other items. The thick cap trim and the running borders guide the eye and define the planes and spaces. Wood posts which hold up the sconces and act to frame the view without confining it, occur frequently in the Dana House, in the master bedroom, living room and studio.

Entry Fireplace
OPPOSITE BELOW AND ABOVE: The next level above the entrance contains the reception hall, living room and dining room. This fireplace is on the same centreline as the entrance door and is flanked by two large settles. Each visitor is greeted by the sculpture as they enter. The original rendering shows only a single door, the one towards the interior. The barrel vault art glass would then be exposed to the outside.

Entry Fountain/Reception
BELOW: It is romantic to think that Mrs Dana would have spent her time reading or reflecting in a comfortable chair by the fountain, but it is more likely that this was simply an area which linked the entrance to the living and dining rooms. Furniture scattered about the area was a carry-over from Victorian times.











Dining Room

With the many alternatives in lighting, this room is capable of projecting several moods. When the lights are turned off, the room feels cool and cave-like. With the lights on, it changes to a bright sunny summer day that would be quite welcoming in the cold windy Springfield winters. Utilising the potential combinations of furniture arrangements, the dining room can feel as open as the prairies that surrounded the city or as crowded as the city itself. The arrangement shown is a more conventional one between the two extremes. The north end, with its low ceiling, is thought to be the breakfast area as this would be lit with more natural light than the rest of the dining room.







Settles at Fireplace
OPPOSITE, ABOVE: These two settles are freestanding in a location that would normally have housed built-in furniture. The angle of the fireplace is paralleled by the angle of the ends of the settles and in some of the angles of the art glass ceiling light. These continue the freestanding versus built-in scheme which was seen at the entry fireplace. The fabrics are not the original ones.

Studio
OPPOSITE, BELOW: As with all of Wright's barrel-vaulted rooms, one end has a balcony to physically extend the space outside the limits of the room. At the other end is either a mural (as in Wright's playroom 9307) or an arched window opposite the balcony. In the same style as the playroom, there are bays on the longitudinal sides of the room, with large windows which extend past the spring line, piercing the vault itself. The floor does not extend to the far wall, stopping short to accommodate a stairway to the library below. The large settle has a bookcase at the back. The low back chairs along each bay were originally from the Dana Memorial Library in the nearby Lincoln School.

Master Bedroom
ABOVE: Why these massive, heavy pieces were not built-in remains as much a mystery as their original location in the room. They are a larger version of the single pedestal secretary used in the Little House (0009) at the same time. One is designed with several swinging mirrors and was thought to be Mrs Dana's, and the other fitted with cabinets containing drawers, for Mr Dana's folded shirts.







Bed

OPPOSITE: Wright's designs for beds were usually very simple. Two thick slabs of quarter-sawn oak make up the head- and footboards. Other beds in the house are of different sizes and proportions but retain the simplicity.

Living Room and Group of Chairs

ABOVE: This very high-ceilinged room which is not as breathtaking as the dining room or the studio does not get much attention, probably because there are no photographs of it before Mrs Dana's death in the 1940s. The art glass at the east windows is among the best of the house, and of Wright's career.

The chairs are uniformly lined up in a row, showing the fronts and the backs of an example of nearly every design found in the Dana House. They reflect amazing diversity and seeing these as a group reinforces the theory that furniture is designed over several years, as the client discovers and the architect responds to new requirements.













Tall Back Spindle Dining Chair
OPPOSITE, ABOVE: This tall back dining chair is the finest and most balanced of Wright's career. There is restraint shown in the single trim strip at the seat rails. The tapers on the front legs and rear styles add considerable elegance, whilst the flare of the back leg adds a sense of stability. The top rail is broad but in proportion to the width of the back.

Medium Back Spindle Dining Chair
OPPOSITE, BELOW: Changing the proportion of the rail was important in order to maintain the balance between the height and the width.

Octagonal-backed Chair
ABOVE: Wright was always experimenting with different designs. This octagonal-back chair has a leg at each corner. There is a near-twin designed for the Littles of Peoria at the same time. The Little example has only four legs. The two legs at the rear are missing allowing the angled portion to cantilever.













Tall Back Spindle Dining Armchair
OPPOSITE, ABOVE: Unlike the Willits House example (0208), the Dana chair has spindles on the sides and the back. This adds considerable weight to the chair physically and visually.

Reclining Chair
OPPOSITE, BELOW LEFT: The basis of this chair is the spindle box chair as seen in the drawings from the Spencer article (June 1900) of the living room interior of the Heller House (9606), and from the second phase of furniture of Wright's Studio (9506). The cushions have been removed to expose the adjustable frames.

Slatted Armchair
OPPOSITE, BELOW RIGHT: This type of chair, which is a development of an upholstered chair, is occasionally referred to as an easy chair.

Couch
ABOVE: The trim wrapping the bottom of the legs reflects the detailing that was used throughout the Dana House. This settle has spindles on the sides and a lower back than those at the nearby fireplace.













Spindle Box Chair
OPPOSITE, ABOVE: This is inspired by the reclining chair for the Dana House and is a higher-backed development of the spindle box chair for Wright's studio. This unit has a wider back rail.

Entrance Chair
OPPOSITE, BELOW LEFT: Wright's sensitivity to design versus comfort is evident in pieces such as this one.

Slant-backed Box Armchair
OPPOSITE, BELOW RIGHT: One of the most unusual chairs, it seems out of place with the other designs. The slant back is out of proportion to the body of the chair and seems to be a spare part from another piece rather than designed for this particular one.

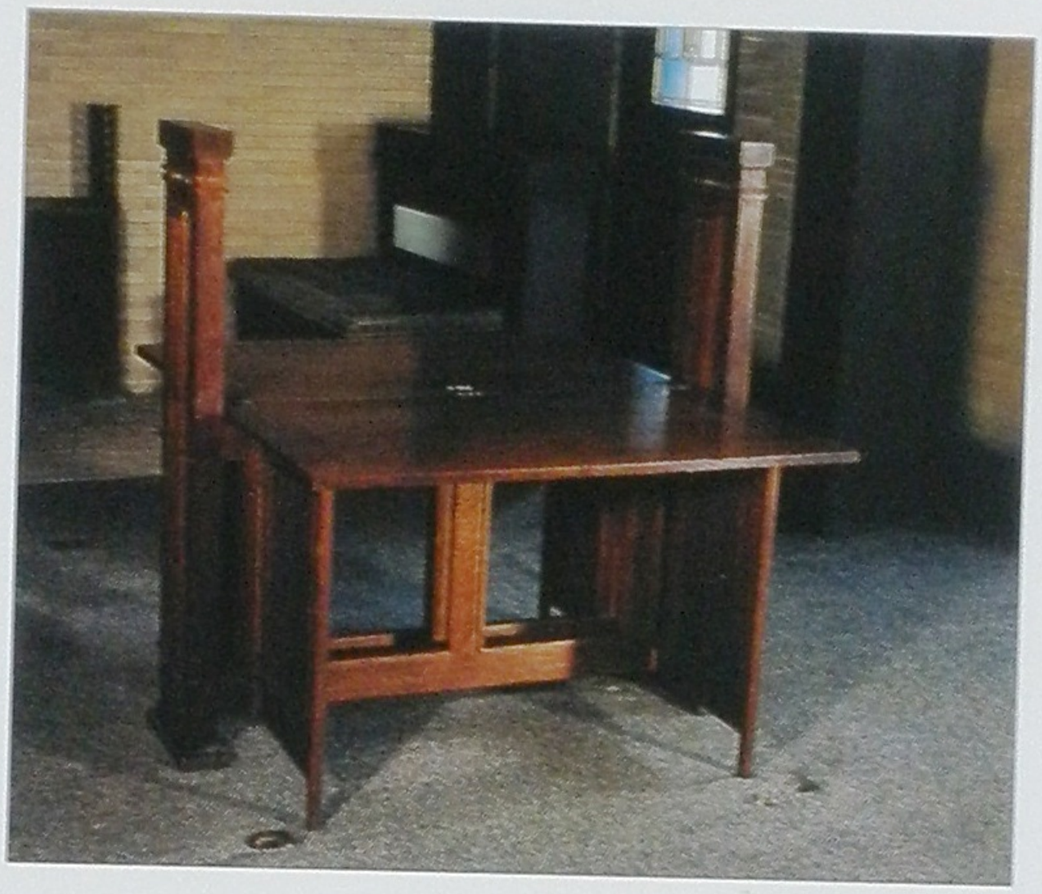
Square Table with Cabinet
ABOVE: Each of the four storage sections has access from two sides. The legs are not flared at the bottom. This table may have been designed for the library and like the library table, the edges are inset with quarter-inch borders.











Square Dining Table
OPPOSITE, ABOVE: The best proportioned of all of the square-leg dining tables, the Dana example shows considerable restraint. The four bands at the base of the legs are composed of two sets of trim, each of a different thickness. The single trim band at the bottom of the apron is sufficient on its own. The table is lower than most, of twenty-eight inches overall, while the two-and-a quarter inch thickness of the top is necessary to carry, and balance proportionally, the fifty-four inch square surface. The quarter-sawn oak top is waterfalled over the short edge and mitred on the longitudinal side. The flare at the base intensifies the illusion of mass and weight.

Long Dining Table
OPPOSITE, BELOW: Few dining rooms of Wright's Prairie period were large enough to accommodate a table as big as this. The multiple one-foot-wide extensions which can be added to the ends can make it up to twelve feet longer. It has been said that with the table set at maximum capacity it could accommodate up to forty people comfortably.

Print Table
ABOVE: Each of the print tables in all of the known examples have identical dimensions even though they were constructed at different times and occasionally in different woods. There is no evidence as to the maker. The two examples at the Dana House are both in quarter-sawn oak. The height of the table top is lower than most tables and when set in the centre of the room (as this unit often was) it is unclear what activity took place on it.



CHAPTER TWO

1900-1910: The slat back dining chairs of the Bradley House and the spindle back dining chairs of the Willits House are two of the early furniture designs which made Wright's work distinctive. The table and chair sets were widely published during his Prairie years and were included in the 1908 *Architectural Record* issue and the 1911 photographic publication of Wright's work by Wasmuth.

The Prairie years were some of the busiest in Wright's life: imagine an architectural office of ten or fewer people designing and drafting so many buildings – ninety-two erected buildings in ten years. This number included the Larkin Administration Building, Dana House, D D Martin House, Coonley House and Robie House. The quantity would be more than substantial for any office, but when one considers the degree of detail, including the art glass and furniture designs, it becomes overwhelming.

When reflecting on the furniture of this period, the most outstanding and consistent feature was the use of spindles. However prominent this feature may seem, it is important to remember that Wright also experimented and used a number of other features regularly, including horizontal and vertical slats and curved, undulating forms.

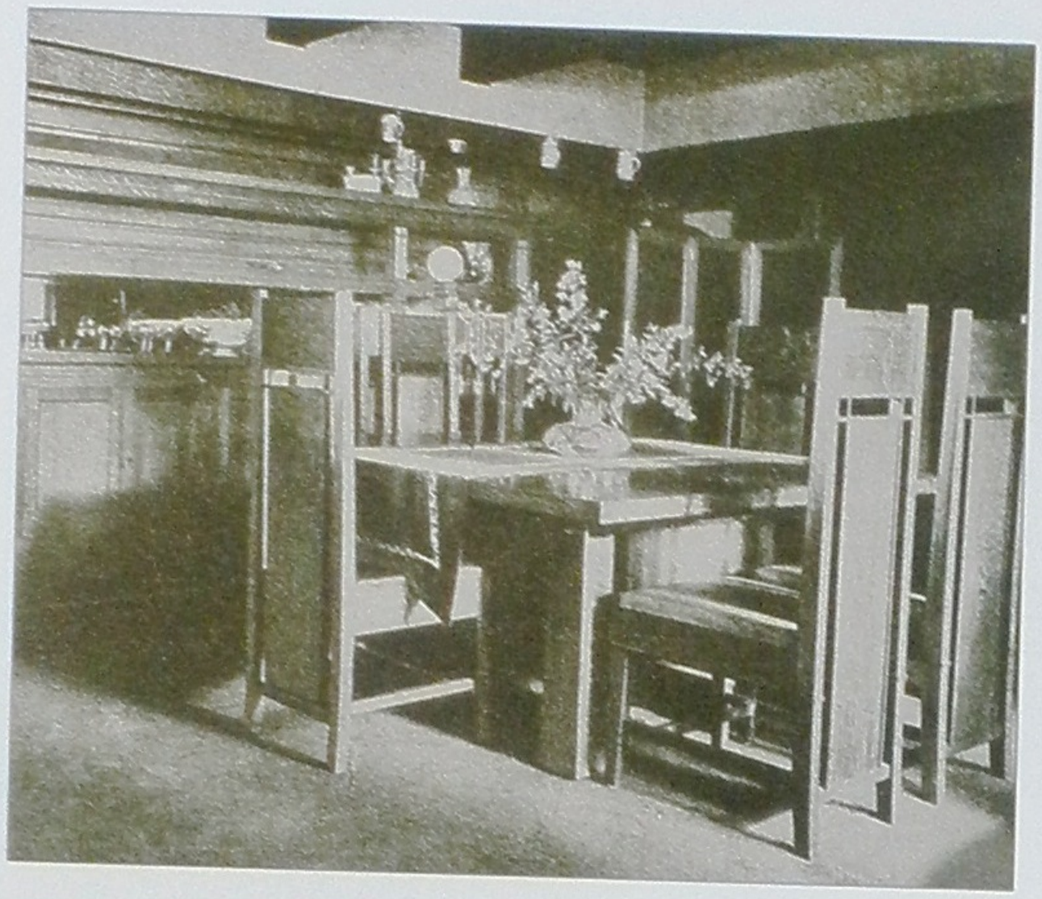
During the Prairie years there was less built-in seating in the houses than during the pre-1900 and Usonian eras. However, built-in sideboards had become a familiar feature and the size of these pieces was determined by proportion to the room rather than the requirements of the client.

There are three possible scenarios to account for the lack of interior images during the Prairie period. Firstly, Wright was extremely busy designing and supervising construction. In less busy periods, he may have lacked the funds to record his past work. Secondly, the clients may have desired privacy and therefore not allowed photographs to be taken. Finally, Wright may have felt that some of the interiors were not up to the standards he set himself, and hence not worthy of being photographed.

Wright's creativity blossomed during his Prairie years, as has been well documented and discussed. The opening of spaces between rooms developed to the point where space became continuous and the spatial complexity of the interiors reflected as much variation as the furniture. For example, the Dana and Willits Houses were much more vertical in dimension than other houses built in this period. Wright's design principle was very distinctive: even when compared with designs by former employees or associates, his works are easily distinguished.

Wright's designs during this period were the greatest in number and of the highest quality of his career. Fortunately so much of it remains for us to appreciate and enjoy.











0002 BRADLEY, B HARLEY, *Kankakee, Illinois*

Horizontal and Vertical Slatted Armchair
OPPOSITE: Both of these chairs were designed for the living room, with the vertically slatted chair similar to that seen in the Willits House living room (0208). The most interesting aspect of the two designs is how different they are; the differences suggesting that they were each custom designed for individual users. The angle of recline, the height and shape of the arms, as well as the overall height of the backs are each different. Both chairs are fitted with rolling casters which resemble ball bearings.

Dining Table and Slat Back Chair
ABOVE LEFT: Of the dining set, only one piece remains – a chair. Unlike those for his own dining room and that of the Husser House (9901), Wright experimented with a panel in place of the usual spindles in the back. The panel is upholstered on the front. The table is very simple with square legs that flare at the bottom. One wishes that these missing pieces could be located.

Living Room Benches
ABOVE RIGHT: As with most Wright-designed houses, he provides seating at the fireplace. These couches are freestanding and are similar to those in the entry of the Winslow House (9305). They have not been located. The upholstery material is not known but the button technique occurs in many houses. Few Prairie era living rooms had built-in seating but it became a regular feature of the Usonian houses.

Octagonal-backed Panel Chair
BELOW LEFT: The frame is derived from the simple box chair from Wright's Studio (9506). The use of simple geometric forms is shown in the octagonal back of this chair. The bun feet at the back of the chair look like small cushions but are actually made of wood.

Fireplace
BELOW RIGHT: In early photographs of this view, there were two large settles at either side of the fireplace which were freestanding. Their location is now not known. The treatment of the wood trim softens the effect of the brick when used as an interior finish. The scale of the room is quite large and the ceiling is high. The entry is to the right and the dining room is directly to the left.

Living Room
OVERLEAF: This view of the east end of the living room shows a combination of both the original built-in and freestanding furniture, before it was all sold. The spaciousness of the room is heightened by the bay window which allows a lot of natural light to stream through into the otherwise rather dark interior.











Stickley Table

OPPOSITE, ABOVE: It appears that this table was manufactured by Stickley and then remodelled. The bottoms of the legs have been cut out, apparently to give a flared look to it. While there are Stickley pieces which turn up in several Wright-designed houses, this is the only one that was altered.

Living Room Table

OPPOSITE, BELOW: Many of Wright's houses had tables in their living rooms with nearly all of them being about ninety inches long, similar to the more commonly known library tables. The brass drop-ring drawer pulls are rare. More often than not, the pulls were simple round, square or hexagonal knobs. On the reverse of the drawers are cabinet doors for additional storage. The beaded edge of the top is nearly the same as the detail on the arm of the chair in the Waller (9902) and Winslow (9305) Houses. As with the dining tables, these living room tables were low, adding to the spaciousness of the rooms. In the time before radio and television, this would have been considered the entertainment centre. Usually a lamp – either electric or kerosene – would provide light for reading and the shelf in the centre would hold books.

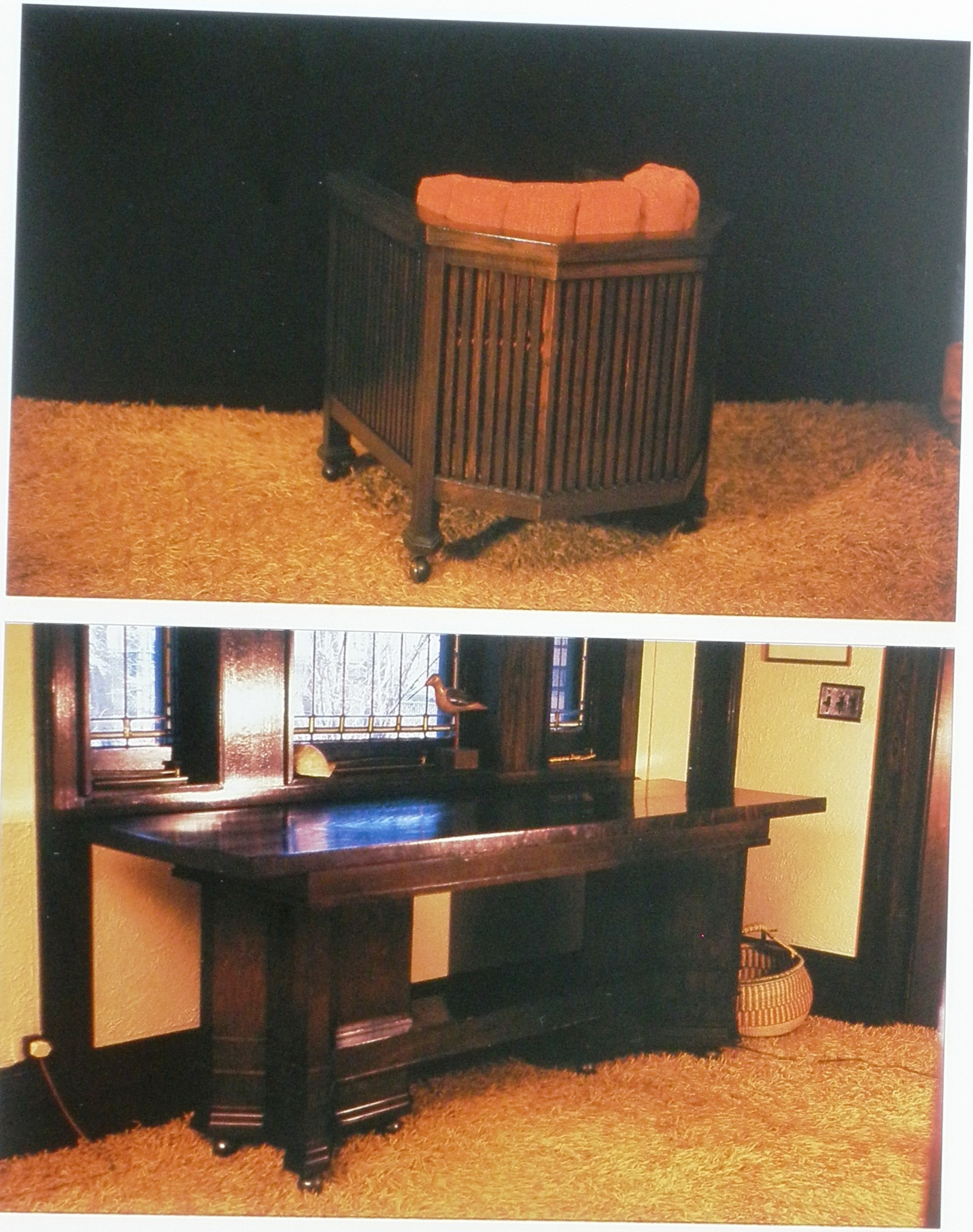
Dining Room

ABOVE LEFT: The oversized wood beams at the ceiling dominate the room. Ceiling lights once illuminated the room from above but have now been sold. The sideboard adds depth to the space. It is on the wall opposite the windows. This is the first building that shows the elements that Wright described as defining his Prairie houses.

Server

ABOVE RIGHT: Detailed in the same manner as the living room table, the function of this server has never been fully understood. Access to whatever was stored under the top shelf would be difficult, given the height of the shelf, the location of the legs and the design of the cantilevers on the shelf.





0009 LITTLE, FRANCIS W, *Peoria, Illinois*

Octagonal-back Chair

OPPOSITE AND ABOVE: Virtually the same chair as the octagonal-back example as seen in the Dana House (9905), this chair is cantilevered at the back. The photograph was taken without the seat cushion in place. The top of the arm curves in at the front, the feet are composed of rectangular steps and do not have the ogee moulding seen on the D D Martin (0405) chairs.

Side Table

BELOW: This is one of many pieces of furniture that has no spindles. The majority of the Little House was designed in this manner. There are few diagonals in Wright buildings. This side table is a departure from what had become a standard Wright design with the shelf spanning the legs between 'V' shaped legs. Leg arrangements such as these appear on much later tables such as the Heritage-Henredon line (5529) and the M M Smith House (4818).









Reclining Chair

All of Wright's reclining chairs have the same dimensions for the structural frame. This design is often referred to as a Wright-Morris chair. In a normal Morris chair, a rod or two large pegs are placed in one of several holes or notches that alter the angle of the back of the chair. In this example, there are short pegs or dowels that protrude from the top of the front rail. There are several sets of corresponding holes in the underside of the sliding frame, the frame slides forwards and backwards pulling the back sliding frame with it.











Tall Back Chair

PREVIOUS PAGE, LEFT: The most standard of the tall back chairs, there are no flares at the legs and none of the forms taper. Only one trim strip rings the chair at the base of the seat rails.

Tall Back Chair

PREVIOUS PAGE, RIGHT: The detailing of this unusual chair is similar to that on the D D Martin (0405) furniture and it seems to detract from the strength of the form. There were two of these, two of the more plain tall back and six of the medium back chairs. These quantities seem to be an odd number of chairs for any regular arrangement.

Side Chair

OPPOSITE, ABOVE: The panel seems to have been added for comfort as the support provided by the curved rail may have hit the human body at the wrong location. It may have originally been designed for the Frank Lloyd Wright house in Peoria, from where it was taken to Wayzata.

Photo courtesy: The Metropolitan Museum of Art, Emily C Chadbourne Bequest, 1972.

Library Table

OPPOSITE, BELOW: The construction of the top of the table looks as if it was made of two thicknesses of lumber, one slightly wider than the other. The classical ogee moulding around the bottom of the legs is the same as that used on the octagonal- back chair. This table is shown in the drafting room of his Studio.

Medium Back Chair

ABOVE: The top rail is thinner than the tall back chair and more in proportion to its size. In all other ways, it is the same as the tall back.



0106 THOMAS, FRANK, *Oak Park, Illinois*

Woodwork

This was one of Wright's first known houses not to use quarter-sawn oak trim. This sideboard is the sole surviving piece. The only representation of the original interior is a book-plate drawing which shows no Wright-designed furniture. The sideboard itself is a simpler and less interesting design than the Willits House (0208). The posts are detailed in the same fashion as the newel post and other vertical details in the house.



0204 HEURTLEY, ARTHUR, *Oak Park, Illinois*

Woodwork

ABOVE AND PAGE 68: Not consisting of quarter-sawn oak, the woodwork has been described as being composed of different woods, but looks very similar to birch. The character of the interior is quite different in feeling as a result. Mr Heurtley sold this house to Mr Porter, Wright's brother-in-law. Most of the original furniture from the house made its way to Porter's house, Tani-deri, at Taliesin in Wisconsin.







Plant Stand and Reclining Panel Chair

OPPOSITE, ABOVE: Probably the earliest plant stand designed for one of his houses, this one has been lost. The dimensions of the base frame of the reclining chair, as with all of the reclining chairs, are identical. The difference in this chair lies in the forty-five degree angle of the front legs. This angle is repeated several times in the bays in the dining room and the bedroom.

End Table

OPPOSITE, BELOW: In contrast to the substantial proportions of the other furniture, both built-in and freestanding, this table is quite light and delicate. It may well have been designed for one of the bedrooms.

Living Room Chair

ABOVE: There are few curves in any Wright-designed house. This is a most unusual chair, the design being a loose interpretation of a cross between the spindle box and the barrel chairs at the D D Martin House (0405), a drawing of which exists in the Taliesin West archives. *Photo by Thomas A Heinz, used with permission of the Frank Lloyd Wright Archives.*





Table

ABOVE: As with the house itself, the table is detailed in a simple manner. It is doubtful that this was the main dining table. Possessing no photographs of the dining area there is no way to be sure of this. It may have been located on the first level below the living room.

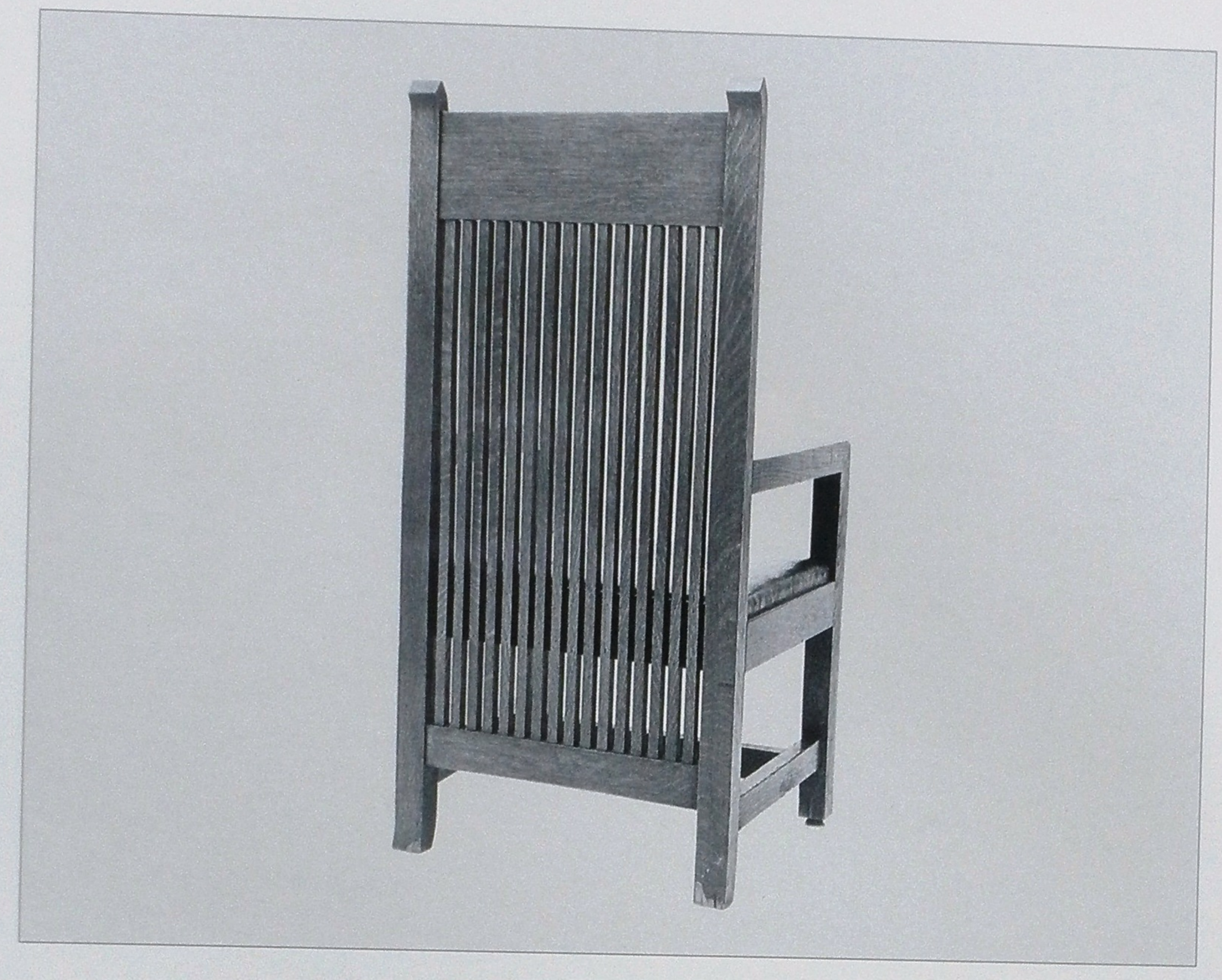


Side Table

BELOW: The Dana House Library table is detailed in the same way as this table. The tapered end of the table is reflected in the several angled bays of the house and in the living room display case.

Photo used by permission of the Frank Lloyd Wright Archives.





0208 WILLITS, WARD W, *Highland Park, Illinois*

Dining Room
OPPOSITE AND OVERLEAF: The Willits House dining room is large: 27×35 feet. Without knowing how the Husser House (9901) dining room set fitted into the room, this is the one of the earliest views of an early Wright interior. The cabinets below, and glass cases above, are all joined by the post and beam arrangement that is highlighted by a series of sconces. The wood details are simple with a minimum of trim strips. There are slides on each side of the table that support leaves. The spindle sections are gate legs that swing out and support the slides. Three types of dining chairs are shown: tall back, medium back and the medium back armchair. As Mr Willits had children, Wright devised a frame that allowed the medium back chair to be raised. This not only raised the seat to a height that made dining for a child more comfortable, but it also raised the back to the same height as the tall back chair. This is a most remarkable and unique development but there is no evidence that this solution was ever executed again. The two thin grilles that run along the floor by the long walls are the heat source; there is a metal duct in the basement that contains ten large heat pipes that act as a radiator. The living room has a similar arrangement.

Rugs
OPPOSITE: The early interior photographs of the Willits House dining room show simple area rugs. It is not known what the colours of the yarns were since no fragment has been passed down and no notation of a colour has been found. There is no doubt that Wright influenced and may have custom blended the colours of the carpet. Similar rugs appear in the D D Martin House (0405).

Tall Back Dining Chair
OPPOSITE AND OVERLEAF: The dining chairs are an inexpensive version of the Husser House example (9901). Both have flares at the top and the bottom of the rear legs (styles) and long spindles spanning the top to bottom rails. The top rail of the Husser House is curved whereas the one at the Willits House is straight. There is no trim around the seat rails. Lastly, the bottom stretchers of the Willits House chair are of the more usual 'H' style, in contrast to the 'I' type used on the Husser House chair.
Photo courtesy: Thomas A Monaghan, Domino's Pizza Inc.

Medium Back Dining Chair
ABOVE: The width of the chair is greater on the example with arms due to the additional width of the arms themselves. The proportions, however, are slightly more clumsy.
Photo courtesy: Cooper-Hewitt Museum

Dining Table
OPPOSITE AND OVERLEAF: Most of Wright's extension dining tables used the aprons as supports for the leaves. This example uses glides which are set more inboard and independent of the aprons. The gate legs may or may not be used to support the glides.











Living Room
OPPOSITE, ABOVE: Interior photos of the living room show nearly all of the furniture pushed into the corner nearest the dining room. This obscures the lines of the spindle settle and a round chair against the wall. It gives us no indication as to how the arrangement might have been originally.

Master Bedroom
OPPOSITE, BELOW: Not every room was furnished with Wright-designed furniture – for example, the master bedroom which had several pieces from the Willits' previous house, like the bright brass bed. The wicker seated rocker was produced by the Chicago firm of J S Ford, Johnson & Co about 1902. One of these chairs also appeared in the earlier Frank Thomas House (0106) of Oak Park.

Living Room Chair
ABOVE: All of the Wright-designed furniture for the Willits House uses spindles. The design of this chair is very similar in style to the armchairs at the Bradley House (0002), with spindles replacing the slats. Wright had not quite developed the severe frame that accepted spindles easily. The manner in which the spindles are attached to the rear style seems a little clumsy. It is worth noting the rails at the lower part of the chair – when they join the style at the front and the side, they are alternately spaced.





0304 MARTIN, WILLIAM E, *Oak Park, Illinois*

Dining Room Table
ABOVE: The octagonal-leg dining table was the most popular dining table design employed by Wright. It appeared in his own home and studio, the Barton House (0301) and the Hickox House (0004). A flared base version was used in the Heath House (0507). Here it is shown with the apron extensions pulled all the way out but without the leaves in place. This table is now at the Victoria & Albert Museum in London.

Entry Reception Hall
BELOW: Traditionally, reception halls were small spaces off the front door, designed to receive guests, where short sit-down visits would be conducted without intrusion into the living and private rooms. This space is centrally located, 'borrowing' from the adjacent rooms, thus allowing a clear view of everything that is going on in the house. It feels almost too open, but since there are no interior photos, there is no way to determine if this was the case.



0403 LARKIN COMPANY ADMINISTRATION BUILDING, *Buffalo, New York*

Metal Desk

ABOVE AND OVERLEAF:

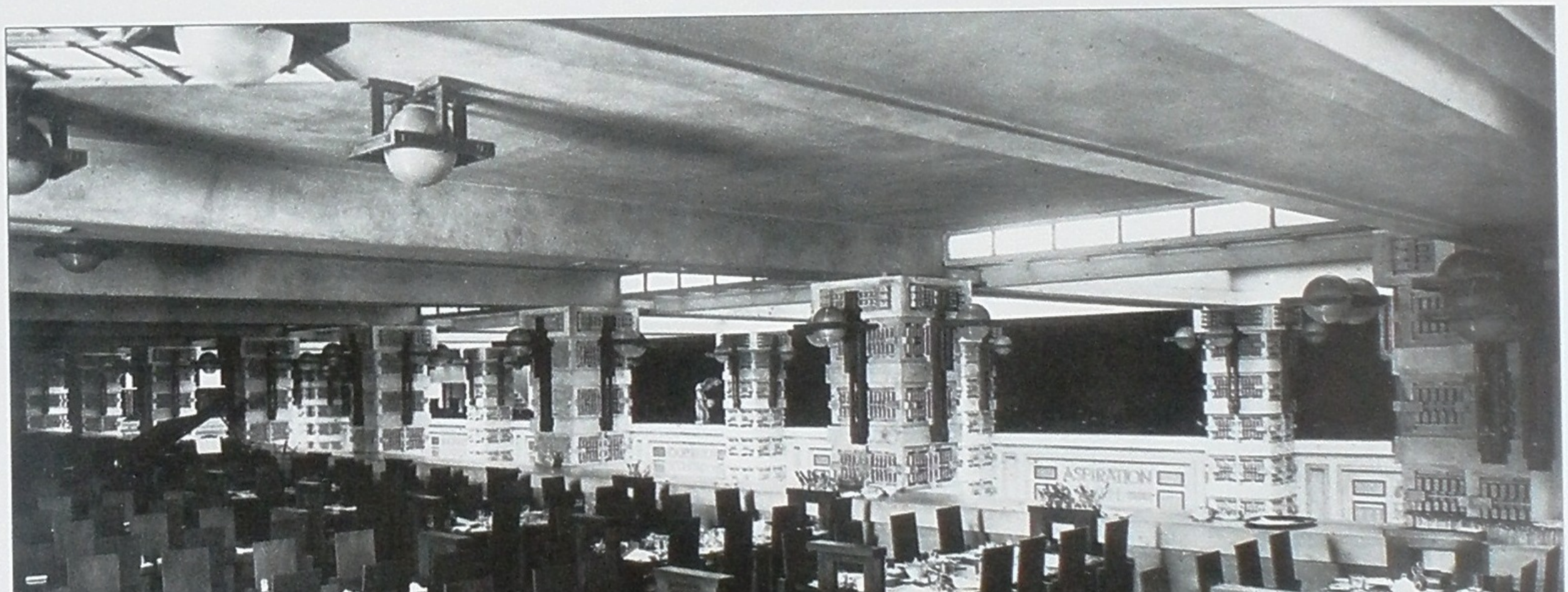
Of the many unique and innovative features of the building and its furnishings, one of the most important was the contribution that Wright advanced in the design of metal office furniture. The attached chair made it easy to clean around the desk and there are many customised variations depending on the task of the employee. The top of the desk is made of magnesite; this is an early form of vinyl that was mixed like cement and then poured on. The finish was dependent upon the amount of trowelling and the colour was integral to the material. Magnesite was also used on the floors and on the end panels of some of the desks.





Employment office
ABOVE: Here the slant back chairs are seen in use. Despite the severe geometry, they nevertheless appear to be comfortable. The tables are unusual, with panels replacing stretchers to give the required strength. The triangular shelf under the top does not seem practical here.
Photo: William Clarkson.









Lounge

OPPOSITE, ABOVE: The two slanted back arm chairs draw one's attention immediately. Neither of these chairs has been located. The loose leather cushions and the extension of the frames make it possible for these to be adjustable back chairs. The planter at the door to the right is also a most unusual design and has not survived. One of the benches along the back wall survives. It is constructed out of mahogany rather than oak. *Photo: William Clarkson.*

Restaurant

OPPOSITE, BELOW: This room contains more Wright-designed furniture than any other single room, with over 500 chairs and tables on one floor. It is a wonder that none of the tables and only a few of the chairs have survived. The tables have tall frames at the ends similar to the print tables at the Dana House (9905) which would prevent seating more than eight. The tops of the tables appear to be able to pivot vertically to become a seat back, allowing the central cross-tie to become the seat for a bench or a pew (see left of photograph). It was thought that Wright designed flatware for the Larkin Building but no evidence of this is known to exist. *Photo: William Clarkson.*

Swivel Metal Chair

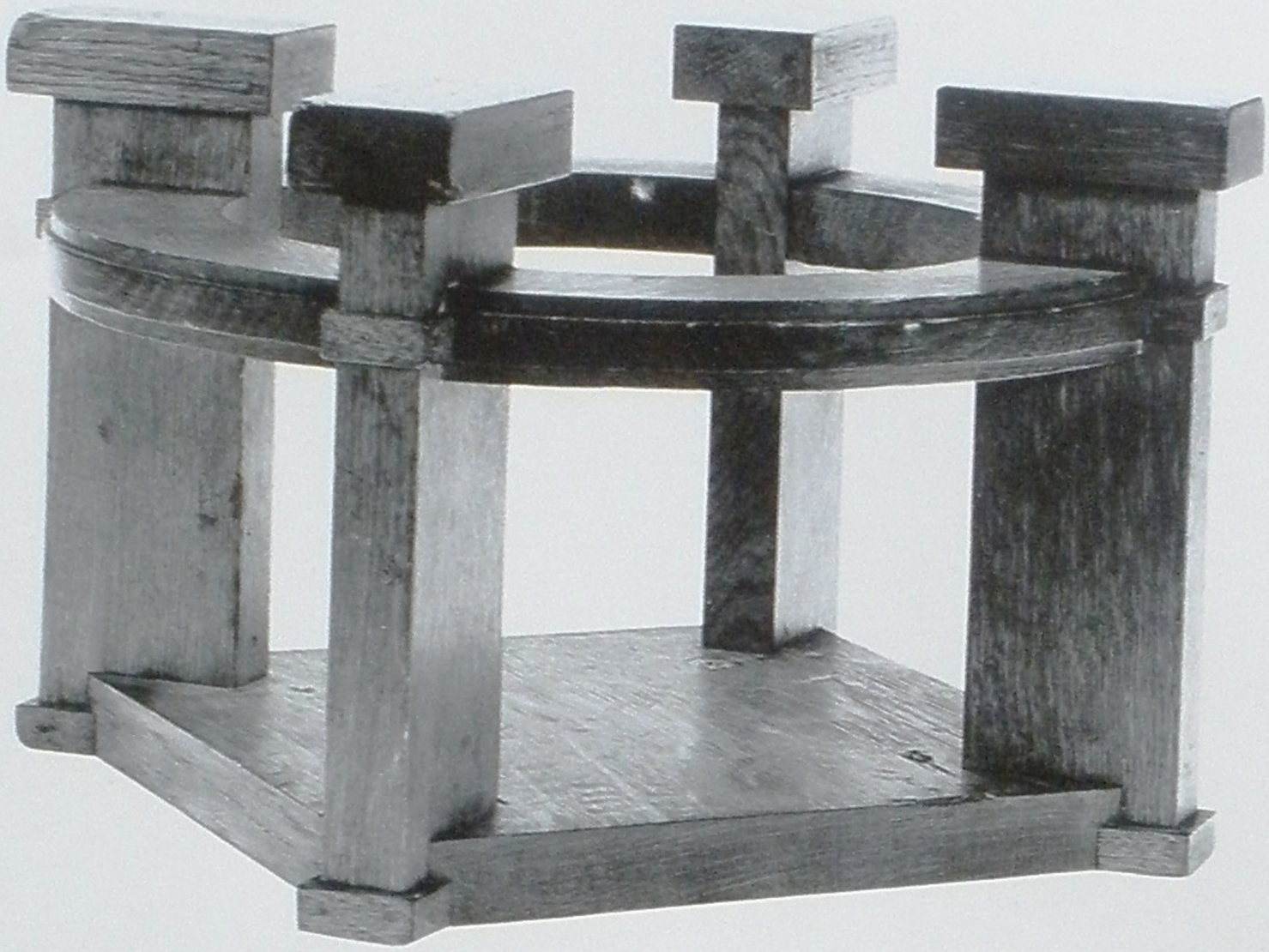
ABOVE LEFT: As with the designs of Garrit Rietveld, the contact points between the chair and its occupant are in the best position, making this chair comfortable. The perforated back pivoted vertically and a knob in the centre of the base allowed the chair to adjust for a wide range of occupants. *Photo: MoMA, New York, Gift of Edgar Kaufmann, Jr.*

Dining Chair

ABOVE RIGHT: Of all the examples of the slant back chairs, this is the most basic. There are no blocks at the feet or on the top of the back styles. These chairs were used in the restaurant and scattered throughout the various floors. *Photo: MoMA, New York, Gift of Frank Lloyd Wright.*









0405 MARTIN, DARWIN D, *Buffalo, New York*

This house represents one of the most unusual collections of furnishings associated with Wright. It is well documented and was designed over several years. There are many different styles of furniture in the house which do not produce a cohesive thematic style, contrary to a widely held belief that it was carefully detailed to harmonise perfectly with the rest of the building. Much of the furniture remains in the house and is in good original condition.

Dining Table

OPPOSITE ABOVE AND ABOVE: Much like the Robie House (0908) and Boynton House (0801) dining tables in the extension capabilities, the plan was more like a seriffed 'I' in plan. There were removable stands on each of the offset corners that held decorative flowers and other arrangements. Only one of these stands still exists. They were the predecessor of the light standards used in the Robie and Boynton Houses. This table was later replaced by the Larkin Company round conference table.
This page, below, Photo: University Archives, SUNY, Buffalo

















Set of Chairs

See pp82, 84-85 and 92-93: This is a complete set of chairs found in the house. The two Tiffany lamps and the footstool have been stolen. The barrel chair on the left, the red-seated curved back chair, and the two spindle chairs with green seats are all original to the house. The spindle chair, second from the left, is a Stickley design and no one is sure when or how it became part of the collection. The zebra striped seated chair is the medium back dining chair that was designed for the William Heath House (0507). The couch in the background on the left is an original of the Martin House, as is the lamp behind the tall back chair. The lamp was made by the electrician that worked on the Martin House and was a gift to Mr Martin. The side table it sits on is believed to be from the Sherman Booth House (1502).

Easy Chair

OPPOSITE, ABOVE: The easy chair is fully upholstered and does not incorporate the severe geometrical style of Wright's usual designs. Even today, there are many who do not recognise these as Wright designs. The legs of quarter-sawn oak are the first indication, and the many drawings found which show the majority of the chairs is the final proof required.
Photo: University Archives, SUNY, Buffalo.

Easy Chair with Offset Leg

OPPOSITE BELOW AND BELOW: The offset leg at the front may be a result of the angle of incline of the chair back. The roll of the arm and the top of the back is not expected in an upholstered chair design by Wright. These details occur on many examples of Wright-designed easy chairs and cannot be dismissed.
Photo: University Archives, SUNY, Buffalo.

Footstool

ABOVE LEFT: Ottomans, hassocks and footstools were common in Wright interiors throughout his long career. This is the smallest upholstered piece of Wright furniture. Even with its diminutive size, it still retains all of the detail of the larger pieces but in proportion to its size.

Tabouret with Drawers

ABOVE RIGHT: It is not clear what was stored in the drawers or their particular function.













Medium Back Dining Chair

OPPOSITE, ABOVE LEFT AND ABOVE: Apparently this chair was remodelled soon after it was sent to the house. The back feet seem out of place until one realises that they were meant to be seen from the back. The ogee moulding is identical to that used on the table as directed in Wright's drawing.

Tall Back Dining Chair

OPPOSITE, ABOVE RIGHT AND BELOW: The harmony of the dining suite seems broken by the inclusion of this design, as there is no flare at the bottom of the legs; the trim does not wrap around the seat frame and does not stop at a point of intersection, nor do the spindles fill the space between the rear styles. It is not known why this is the case, perhaps Wright was obliged to submit to the client's wishes.

Curved-back Chair

OPPOSITE, BELOW: Except for the fact that there is a drawing of this chair from Wright's office, few people would expect this to be a Wright design. The flares at the feet are the only details that are parallel to the rest of the work.







Barrel Chair

The barrel chair from the Martin House is one of the masterpieces of all of Wright's furniture work. This is to be distinguished from those for the Kaufmann and Johnson Houses of the 1930s. The Martin example is substantial. The curve of the back is most difficult to make correctly since it curves in all three directions. Besides the curve it also tapers in thickness from the centre to the outside. The sculpted arms are set at just the right angle to accept the pressure points of a human arm and to relax it. According to the drawing and not contradicted by early photographs, the seat cushion was located only on top of the seat. The addition of the bottom cushion might have been a later update, attempting to parallel the Johnson Wax design. The chair is of substantial weight but the smooth base allows it to be moved with little effort.















Couches

OPPOSITE AND ABOVE LEFT: Of two of three designs in this house alone for multiple seating, the couch is detailed in a cross-grain inlay that seems to reverse the principle of designing 'in the nature of the materials'.

Detail of Library Table

ABOVE RIGHT: Most of Wright's larger homes had library tables in the living room, perhaps because they were intended to store books. However, the Martin library table was made for one of the very few libraries Wright designed. It is similar to, yet more simple than the dining table. Both were detailed in the same way according to drawings and early photographs. The edge detail of the table top is typical of other pieces in the house but unusual in the larger design framework of the Prairie years. The base of the medium back dining chair and of the table are designed to be identical, a rare instance where there are real links between associated pieces.

Grandfather Clock

BELOW LEFT: Designed after the Martins moved into the house, the clock was altered to fit under a low deck. As with several of the other pieces, this clock is detailed with a crossband of oak veneer, an unusual detail for Wright's work. Vertical trim bands are concluded halfway up the clock face by wooden blocks.

Plant Stand with Solid Base

BELOW RIGHT: The base of this stand must have been intended for storage.







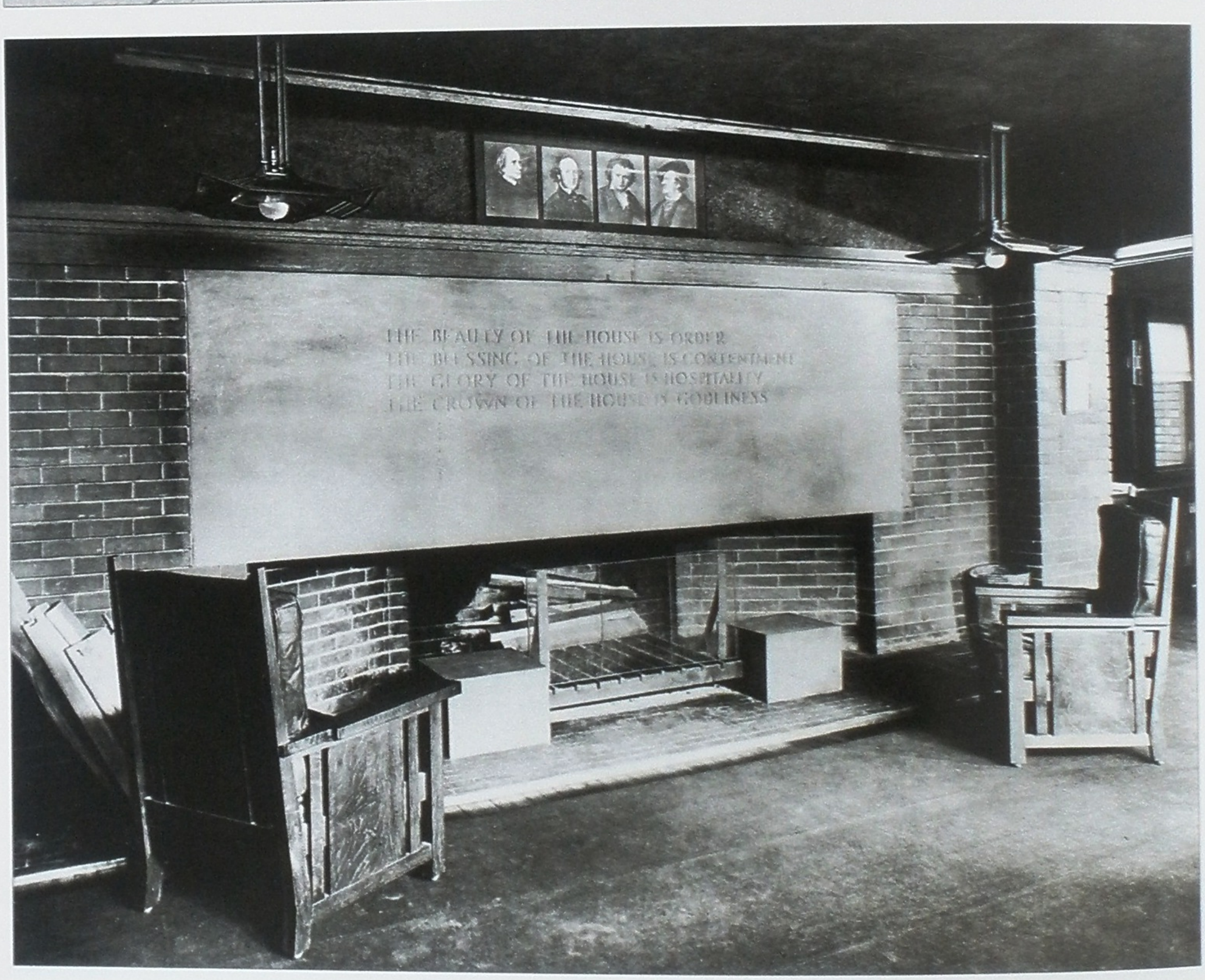
Table with Cabinet
OPPOSITE, ABOVE: There is a considerable amount of storage capacity in the living rooms of the house: the cabinets at the columns, the freestanding casework and now a separate cabinet with table.

Plant Stand with X-base
OPPOSITE, BELOW: This design complements the dining table in its original form and was probably designed for use in the dining room.
Photo by Thomas A Heinz, used with permission of the Frank Lloyd Wright Foundation.

Table Circle/Square
ABOVE: Wright often combined more than one geometric form with another but rarely in this fashion. This table is the male equivalent of the female circle-in-square table used in the reception room. Legend has it that this is Wright's solution to a controversy between the wishes of Mrs Martin for a round table and her husband's desire to keep everything square.

Square Table with Shelves
BELOW: Besides the barrel chair, this is the most elegant piece of furniture in the house. The corners of the legs and the raised accent strip that surround the openings between the legs are refinements that few other pieces possess. The shelves are not supported by the table legs at the corners but by their own supports. The corners of the inset shelves are cut away, allowing the main support to rise without breaks.




THE BEAUTY OF THE HOUSE IS ORDER
THE BLESSING OF THE HOUSE IS CONTENTMENT
THE GLORY OF THE HOUSE IS HOSPITALITY
THE CROWN OF THE HOUSE IS GODLINESS





0507 HEATH, WILLIAM R, *Buffalo, New York*

Dining Table

OPPOSITE, ABOVE: This octagonal-leg dining table is very similar to those of the W E Martin House (0304) in dimensions. Two basic differences are present: the bun foot was replaced by a simpler flared leg and the two cross-stretchers were joined to form a shelf. This shelf is not very practical as it is difficult to access.
Photo: University Archives, SUNY, Buffalo.

Living Room Armchair

OPPOSITE, BELOW: These chairs look like they are from the Dana House (9905). The arm of the chair is detailed with a small offset towards the back, similar to most of the recliners. The cushions appear to be upholstered in leather, the colour resembling the colour of the wood.

Tall Back Dining Chair

ABOVE: The zebra striped seat upholstery is not believed to be the original seat covering. This is an unadorned slat back chair and is very similar to the dining chairs of the Little House (0009). It is as basic as the Beachy House dining chair in its spindle back design. The chairs were refinished and are considerably lighter in colour than they were originally.





0512 SMITH BANK, *Dwight, Illinois*

Deposit Tables

OPPOSITE: The two tables have similar bases, square legs, double trim runs around the legs and moulding around the base. The top of the high deposit table is thin and is composed of single boards. The single drawer table is lower and has no spindles.

Chair

ABOVE: Not actually a barrel chair, the round seat and curved back are very unusual in Wright's work. The legs are flared in four directions and the top rail has panels at the ends which are inset. A photo of the library at the Larkin Company Administration Building in Jack Quinan's book, shows another of these designs at the back of the left hand side.







0601 BEACHY, PETER A, *Oak Park, Illinois*

Mackintosh, Greene & Greene, Wright, Stickley

OPPOSITE, ABOVE: These are four of the foremost architect/designers of the early twentieth century. The treatment of wood by each of them expresses the endless possibilities of working in this material. Stickley and Mackintosh both put front rails near the seat, while the Greene brothers and Wright used the more conventional H-frame stretchers. The scale of the designs is also worth studying. Imagine Wright's Beachy chair scaled up to match the seat height of the others.

Beachy House, Rayward House

OPPOSITE, BELOW: These chairs were designed fifty years apart. The similarities and differences are remarkable and show that Wright's designs are based on principles rather than the style of the day. The seat and rail heights are nearly identical. The fact that both are designed with spindle/slats in the backs is astounding. The materials are a reflection of differing approaches in material availability and the changing dexterity of the machines used in their construction.

Roberts House and Beachy House, Slant Back Chairs

ABOVE: It is easy to see that two of the three chairs were meant to be seen from the back. The proportion and sense of scale is evident as well. The Beachy House is very large and the Roberts House is quite small; these qualities are reflected in the chairs. The treatment of the feet also affects the chair. This photograph shows the flare, the straight leg and the blocked foot. The seat height and basic size of the seat are very much the same. The treatment of the top rail is also a study in design. The styles running past the top rail versus the flush treatment, and the slat and the styles extending above the rail are all expressive of the scale of the piece.





0611 UNITY TEMPLE, *Oak Park, Illinois*

Entrance Hall
OPPOSITE, ABOVE: The two tables are of the same family but the unusually low shelf on the right hand table adds a curious detail to its design.

Three Chairs
OPPOSITE, BELOW: The two taller chairs are from Browne's Bookstore while the slant back is original to Unity Temple. The tallest of the chairs is a little unusual and it appears that the uppermost rail is not the same piece of wood as the next one down. One wonders if this would have been added at a later date and why there would be so little difference in height in a chair so tall. When viewed from the front, they have much more in common.

Slant Back Chair
ABOVE: This chair is another of the many subtle variations of the slant back design. The consistency of the dimensions of the print table and the reclining chairs is not shown in this design. Nearly every example of the slant back chair has different details and dimensions. The Larkin chair is probably the most plain and the Robie chair the most elegant.











0801 BOYNTON, E E, *Rochester, New York*

Dining Table with Lights
This table, an earlier version of the famous Robie House dining table, is in its original condition and has not been altered as was the case with the Robie House table. The light posts make conversation between the people at the end of the table and those next to the post very awkward. The person seated next to the post must keep a distance from it in order not to bump his arm when eating. Furthermore, the light shines into one's eyes at that level. The extension of the table is innovative. The end section of the table is attached to the post and moves out with it. The glides keep it aligned to the stationary base. Several leaves can be installed between the end post and the central portion, expanding the capacity of the table to nearly double its size.





Smaller Dining Table
OPPOSITE: Several of Wright's buildings have primary and secondary spaces in the same room. The dining rooms that have secondary spaces often have breakfast areas in a part of the room which has a lower ceiling. This space is always brighter than the rest of the room because the windows are on three sides. The table and dining chairs shown here are not always set in these locations. The chairs are of two different heights, both of which can be used at the table.

Tall Back Dining Chair
OPPOSITE: These are the earliest dining chairs to possess a back that is not strictly vertical. The Allen House (1701) in Wichita and the Bogk House (1602) of Milwaukee are the only other examples where this occurs.

Side Table
ABOVE: Examples of this design can be seen in several houses. It is a wonderful expression of Wright's use of the cantilever. The central shelf extending past the end of the top makes the table look smaller than its dimensions would indicate. The locations and proportions of the shelves are ideal for accommodating most books and other decorative items.







Plant Stand
OPPOSITE: A medium height stand that appears taller than it is, was used in many of Wright's houses. The detailing of the extra spindles is much like the end table from the Heurtley House (0204).

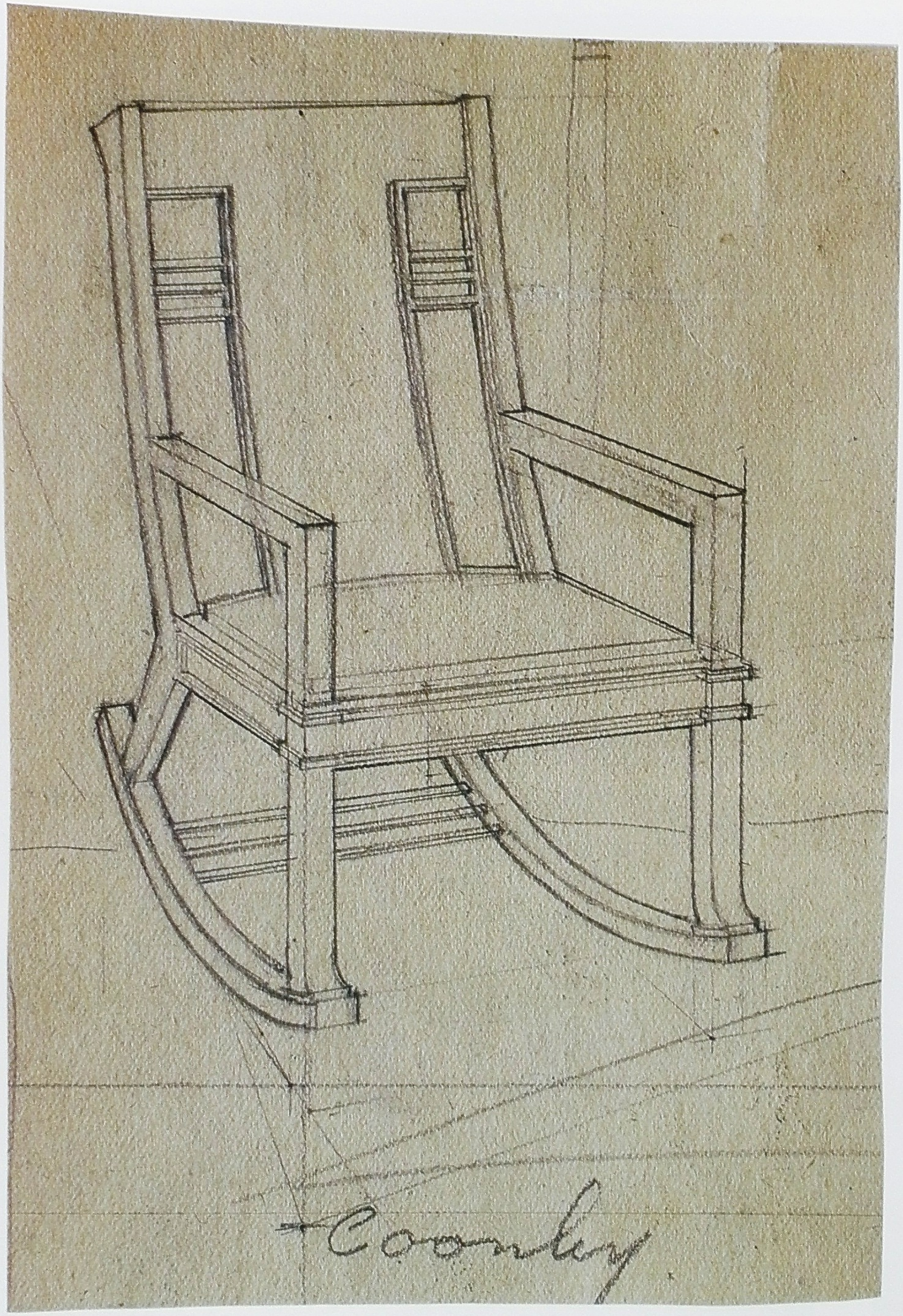
Living Room Table
ABOVE: The colour has been altered. This example is a smaller version of those seen in the Little House (0009), Willits House (0208), and the Bradley House (0002).

Kitchen
BELOW: This is one of the few kitchens that has survived the past eighty years. The ice boxes were not replaced by actual refrigerators; refrigeration coils merely replaced the block of ice which had originally been placed in the box. The cabinet is the same, only cooling coils were added.

0802 BROWNE'S BOOKSTORE, *Chicago, Illinois*

Tall Back Chairs

Somehow these chairs have appeared at Unity Temple. How this happened no one is quite sure. These chairs follow the same design lines as the Little House (0009) tall back chairs. Why there are two different heights is also not known.



0803 COONLEY, AVERY, *Riverside, Illinois*

Chair, Rocker
The back of the chair has a curve to it which is similar to the rocker slats, this alone makes it a unique piece in Wright's work.
Photo: Prairie Archives, Milwaukee Art Museum, gift of Mr and Mrs Robert L Jacobson.



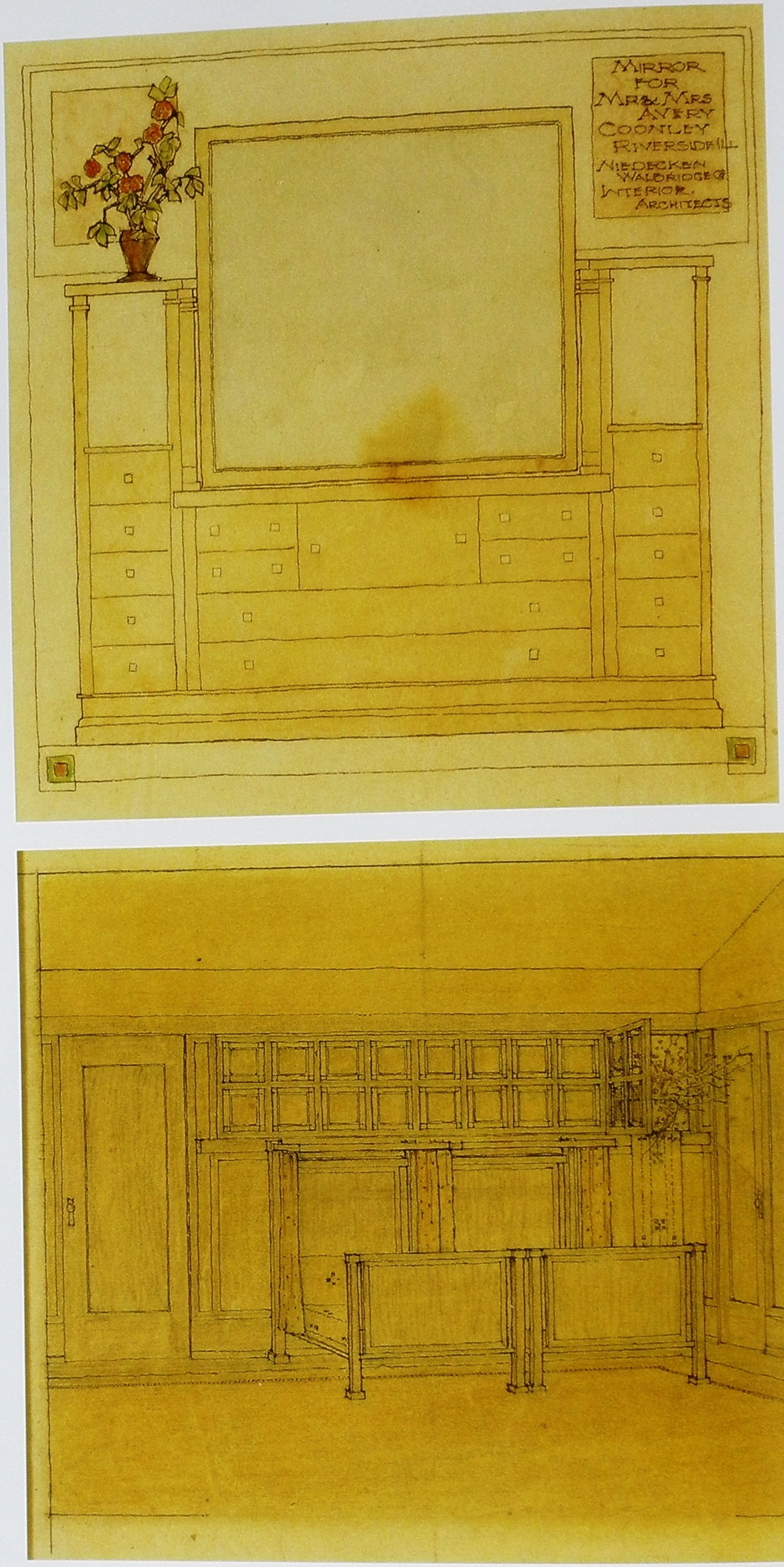


Interior Views

OPPOSITE, ABOVE: The furniture appears to have been relocated for photographic reasons and probably does not reflect the original living arrangements. The end table on the left is shown in various photographs with elaborate linens. The medium back spindle chair set at the centre is next to the side table in front of the book shelves. These bookshelves are the only open shelving structures in Wright houses which are covered with curtains – the Martin (0405) and the Robie Houses (0908) both used art glass doors. An easy chair with embroidered linen on it does not appear to be to Wright's design. A small table to the right of the easy chair is partly obscured by an 'all-over upholstered chair' (a term found on a Wright drawing) with an embroidered medallion at the centre of the back. There was also an 'all-over upholstered rocker' for the living room which is not shown in this photograph. At the extreme right is a grand piano with a matching bench. The rugs are well displayed photographically in this view, as are the embroidered drapes at the windows. Upon close inspection the curtains are also embroidered with what appears to be the design used on the light 'all-over upholstered chair'.

OPPOSITE, BELOW: The west side of the living room contained a side table much like that of the Boynton House (0801). A child's wicker rocker is just to the right of it. An end table, covered with linen stands in front of another medium back spindle chair. A large copper urn which sits on a special wooden platform at the stairway is in the background. The fern and birch mural is signed by George Niedecken, as clearly seen in the lower right hand corner.

ABOVE: At the end of the hall is the dining room; Wright designed a full dining set for the Coonleys but they chose not to have it built, using a medieval design instead.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FOR
MR & MRS
AVERY
COONLEY
RIVERSIDE ILL.
NIEDECKEN
WALDRIDGE &
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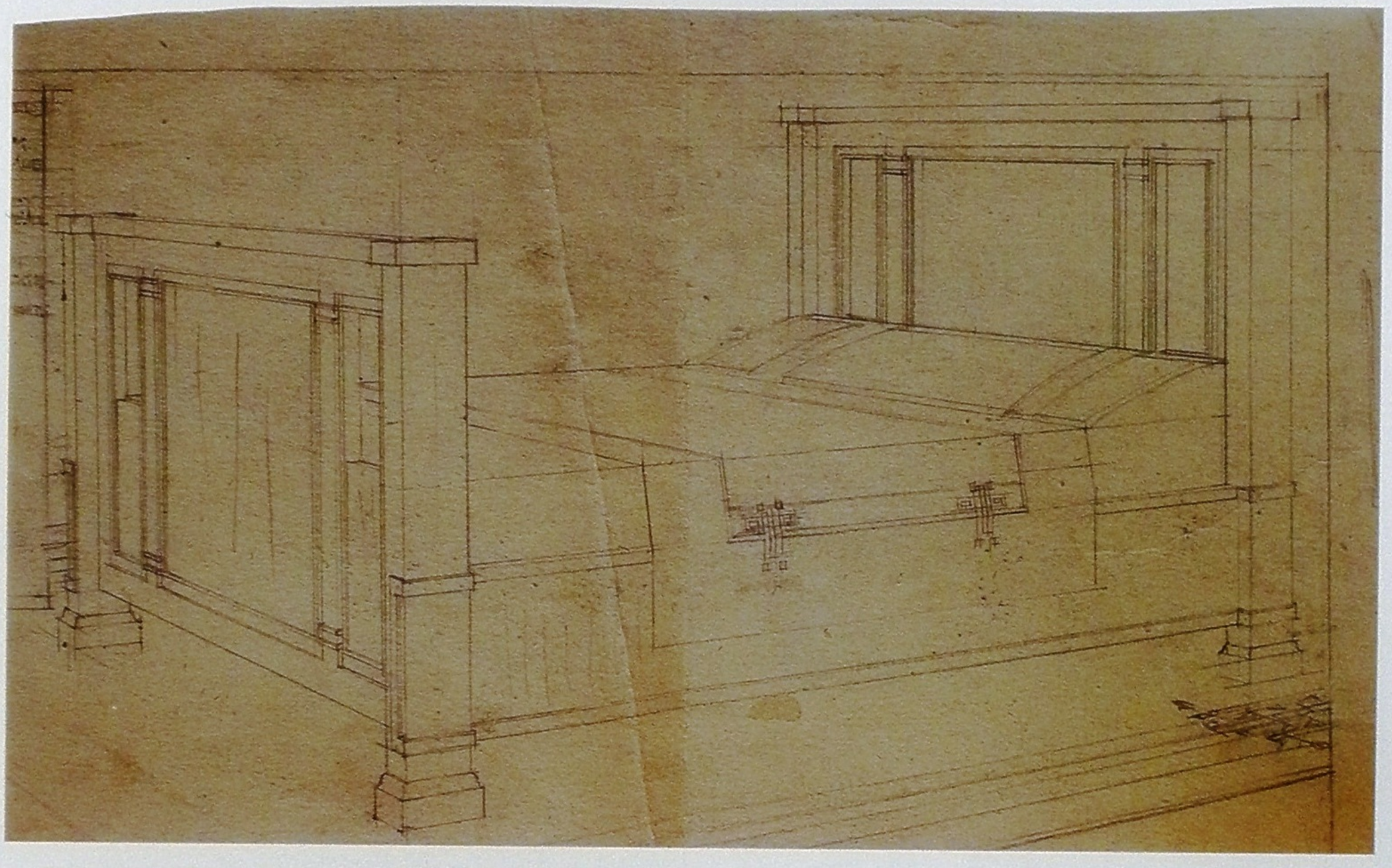
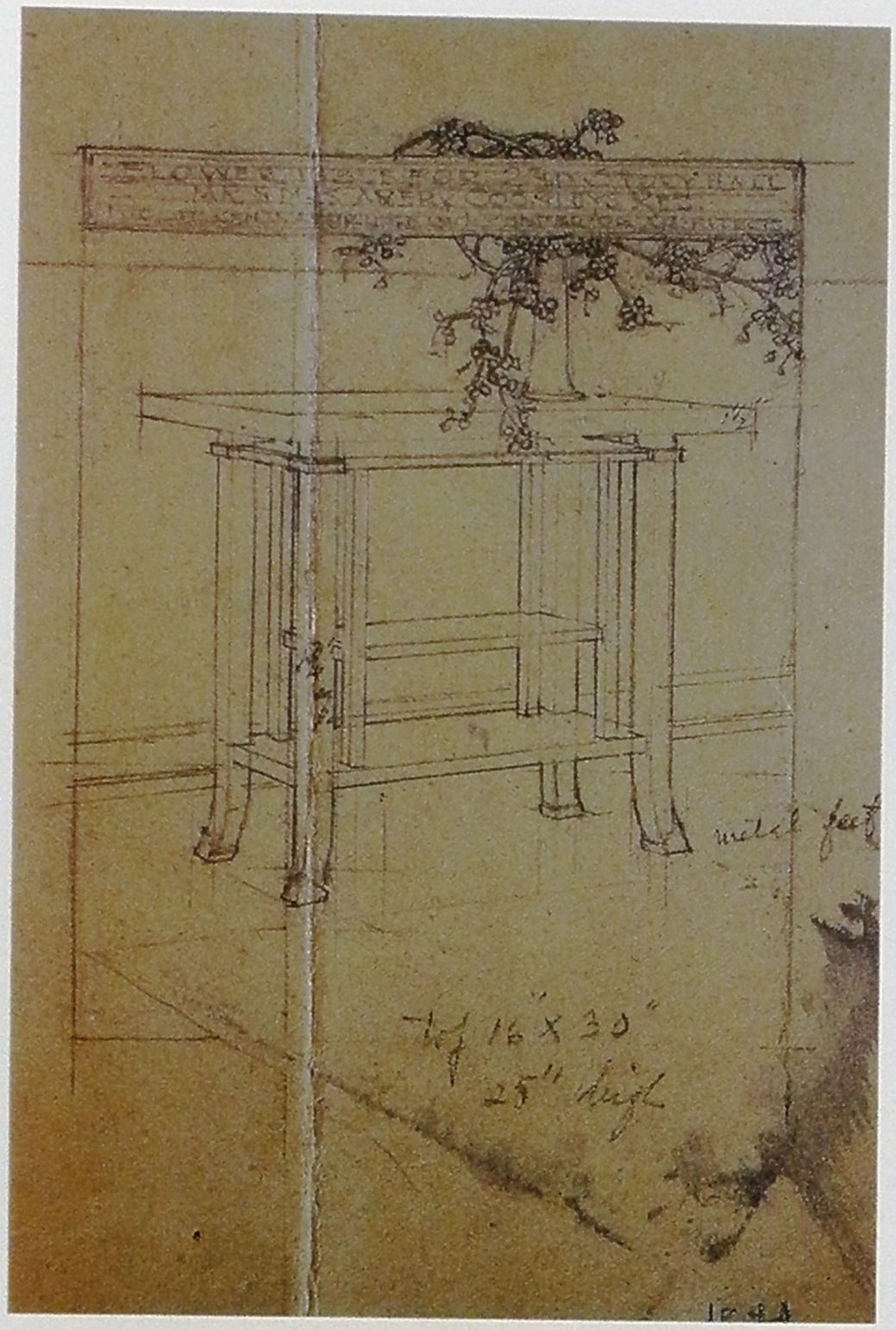


Dresser with Mirror Drawing
OPPOSITE, ABOVE: Since there are no photographs of the bedrooms, we do not know if these designs were ever executed. The very plain lines of the dresser are unexpected considering the elaborate trim and drawers of the bedroom desk. However, the drawing is a delightful rendering of a piece of casework.
Photo courtesy: Michael FitzSimmons Decorative Arts, Chicago.

Bedroom Drawing
OPPOSITE, BELOW: The drawing shows a simply decorated space of a room which has never been located.
Photo courtesy: Michael FitzSimmons Decorative Arts, Chicago.

Bed Drawing
ABOVE: This bed appears to be part of a series executed after Wright completed his work. It is likely that it is wholly a Niedecken product because of the treatment of the panels and the joints between the legs. The linen on the bed is similar to those in the rest of the Niedecken designs.
Photo: Prairie Archives, Milwaukee Art Museum, gift of Mr and Mrs Robert L Jacobson.





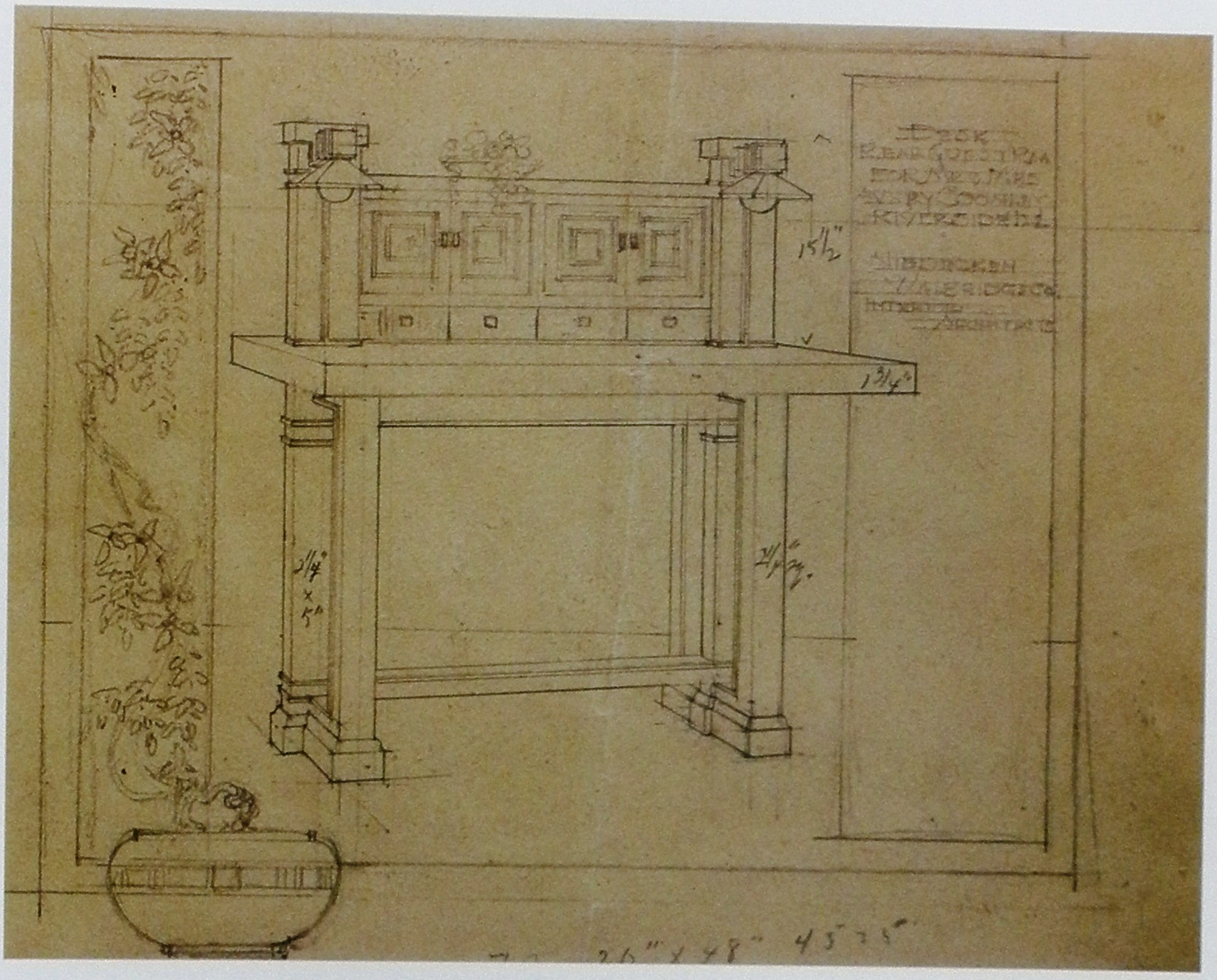


End Table
OPPOSITE: Featured in many early photographs and renderings in a number of books including the famous Wasmuth portfolio, this table is one of the most refined of all of Wright's small tables. The outward flare of the legs gives it a sense of stability whilst retaining a delicate quality. The table within a table of the shelf structure adds to the interest as does the shelf at the centre.

Flower Table Drawing
ABOVE LEFT: The table which was built was just like the one in this drawing.
Photo: Prairie Archives, Milwaukee Art Museum, gift of Mr and Mrs Robert L Jacobson.

Bedroom Chair Drawing
ABOVE RIGHT: The armchair with the slanted back might be considered an advance on the familiar slant back but this is not the case. The chair looks unbalanced, as if the elements do not fit together properly. Niedecken may have had much to do with this piece.

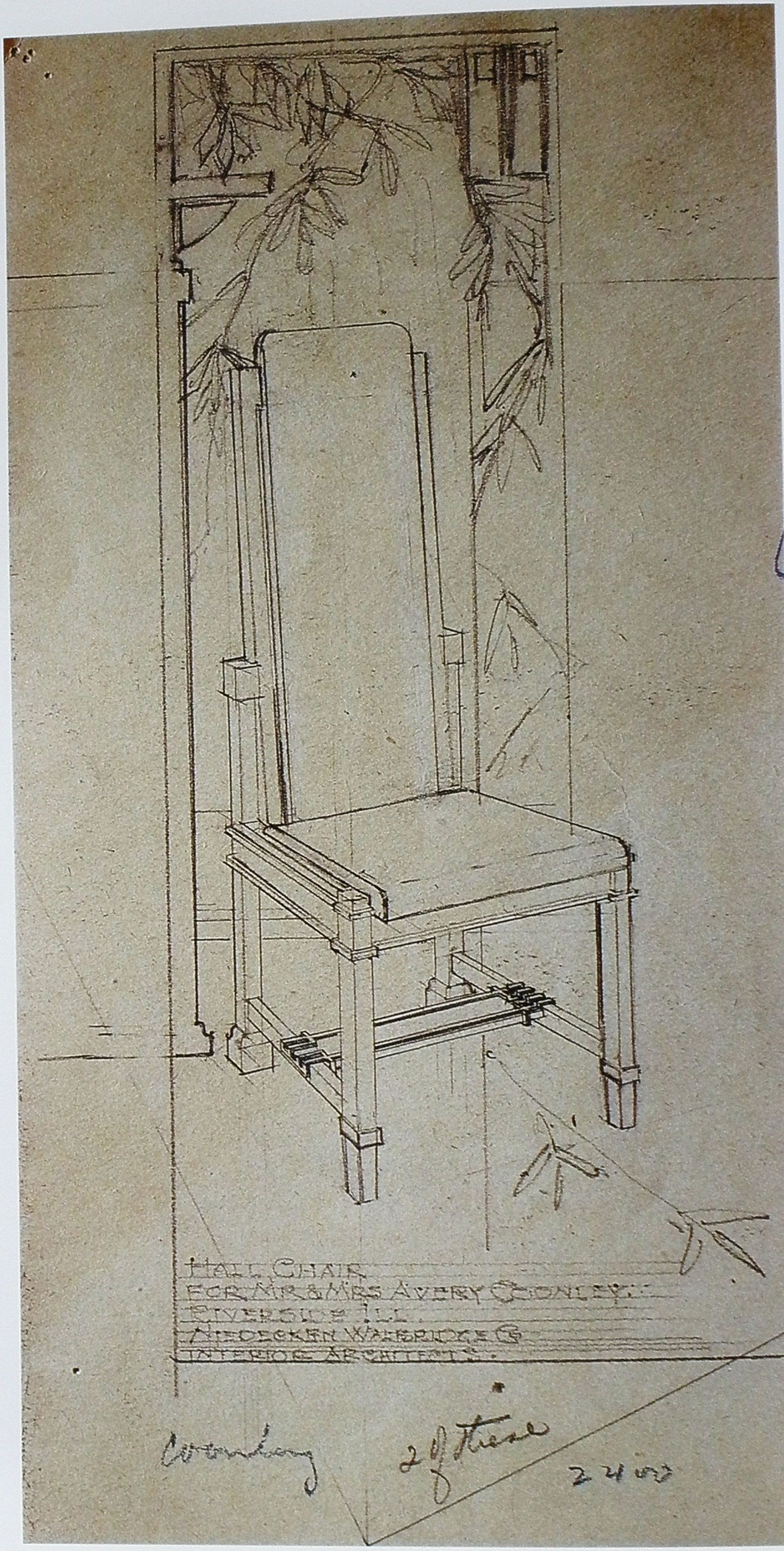


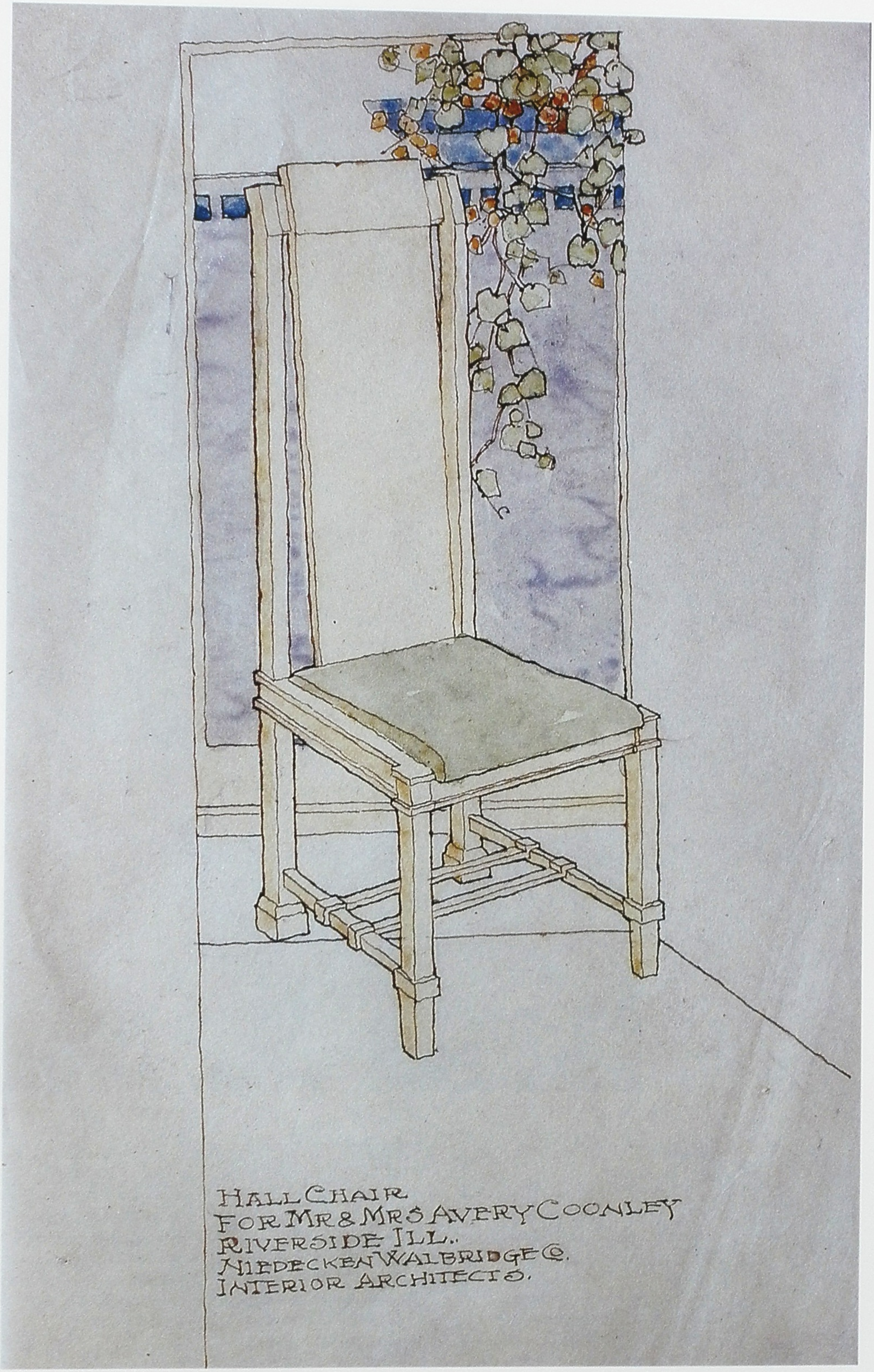


Bedroom Desk
OPPOSITE: The treatment of the desk legs is handled in an unusual fashion with the central leg larger and set at a ninety degree angle to the two outer legs. A similar treatment that included spindles but was less elaborate was applied on the proposed dining table at the Greene House (1203). No formal photographs have been found which show this table in a bedroom; in fact, no photographs of the bedrooms seem to exist at all. The small lights prefigured the wooden table.
Photo courtesy: The Art Institute of Chicago.

Bedroom Desk Drawing
ABOVE: The drawing and the desk are identical. However, the presentation drawing is considerably better than this sketch.

Hall Chair Drawing
OVERLEAF: The chair progressed in design between the preliminary stages of the sketch and the final, built design.


HALL CHAIR
FOR MR & MRS AVERY COONLEY
RIVERSIDE ILL.
ALDEN & WALKER
INTERIOR ARCHITECTS.


HALL CHAIR
FOR MR & MRS AVERY COONLEY
RIVERSIDE ILL..
NIEDECKEN WALBRIDGE CO.
INTERIOR ARCHITECTS.



0805 EVANS, ROBERT, *Chicago, Illinois*

Tall back Spindle Dining Chairs and Dining Table

The tall back dining chairs recall the designs for similar chairs of the D D Martin House (0405). The dining table legs are wrapped with an ogee moulding instead of the more expensive flared leg. The highlight at the centre of the table indicates it split at this point to accept leaves. The grain of the table is across the table which is a change from the majority which are longitudinally grained. Several of the chairs have been located but not the table. The rug on the floor is a simple double bordered piece. The china cabinet is a change from the earlier art glass sideboards and includes a tall grandfather clock type of cabinet. The exposed bulb wall sconce was used in many houses of Wright's Prairie era.



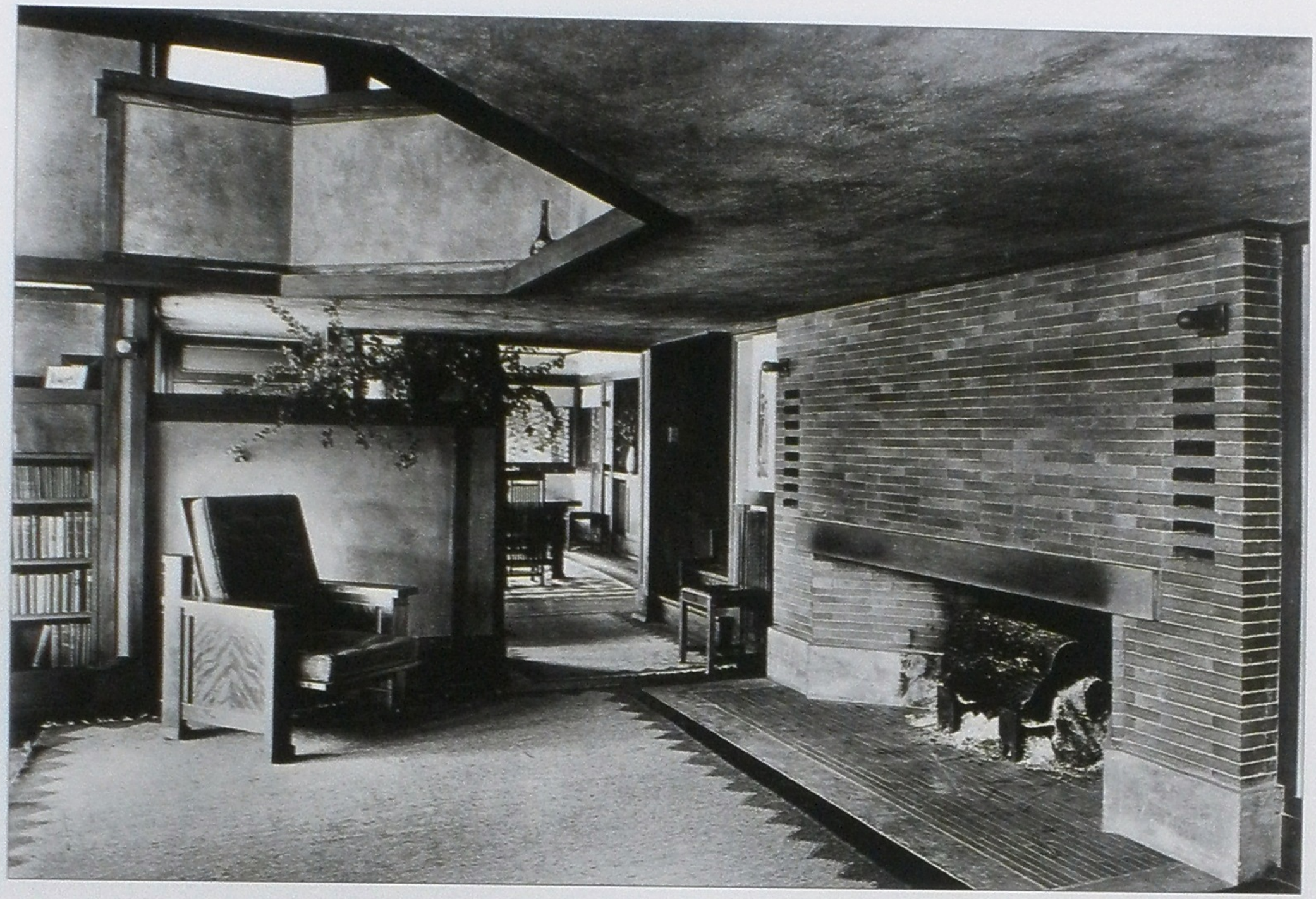
0807 HORNER, L K, *Chicago, Illinois*

Entrance

Built on nearly the same plan as the Barton House (0301) but with a lower entry, the addition of the decks and the offset columns give a very different effect. The only piece of furniture known to be in the house is this small end table that appears to be a Stickley design. The woodwork in the entry bookcases gives an indication of the motif of the house. Behind the bookcase is a hanging light in the living room. It is unfortunate that there do not seem to be more photographs of this house.







0808 ROBERTS, ISABEL, *River Forest, Illinois*

Chairs

OPPOSITE: The mahogany recliner is the most beautiful that was constructed. The dining set is unusual as the curly grain of the top was never repeated. The inset panel of the table leg probably reduced its cost. The chairs are the first of the spindle back chairs to be composed of a panel of spindles. The dining chair and the recliner appear to have little in common; they are not constructed of the same wood and none of the details carry over. There seems to be a myth that Wright's furniture was designed for a specific room or building and related in many ways to that location. There is very little evidence to support such a claim. The majority of physical examples at hand seems to indicate that there is harmony between Wright's designs but there is nothing in the details, dimensions or use of materials that places these pieces in sets.

Interior

ABOVE: In the 1950s the interior was remodelled and updated to reflect the design aesthetic Wright was pursuing at that time. The original furniture still gives a feeling of what the interior was initially like. It seems unusual that Wright's secretary could afford one of his building designs and furthermore, that she could afford custom-made furniture.



0817 MAY, MEYER, *Grand Rapids, Michigan*

Dining Table with Lights

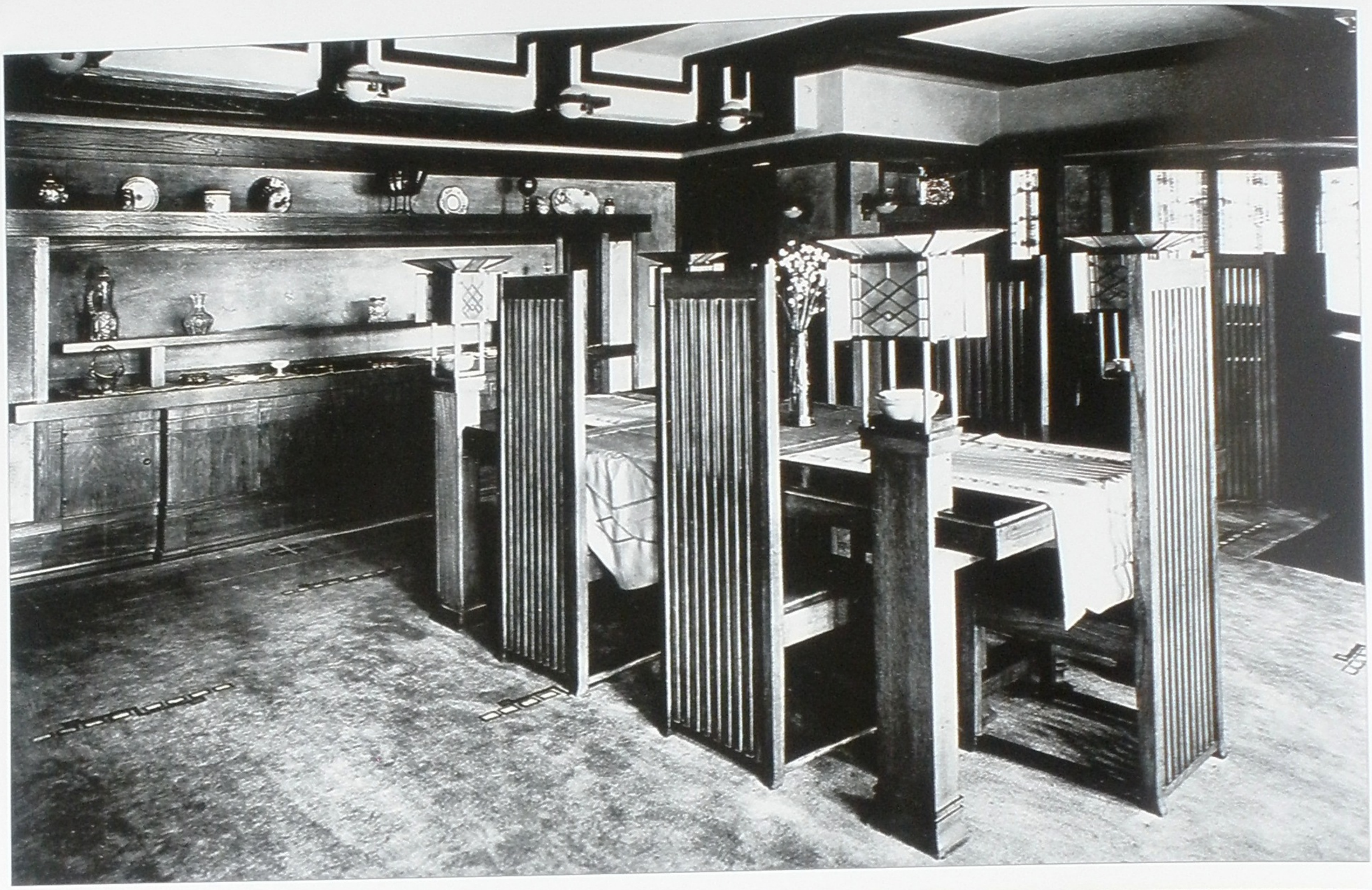
The table is very similar in design to that of the Robie House (0908), which suggests that it also shares the same problems. The chairs are a reversal of the Robie House examples, as the slat nearly rests on the floor. The slat or panel tapers at the top and extends beyond the rear styles. The influence of Niedecken is seen in details such as these. This is one of the few houses to have draperies at the windows. The house has been restored by using archival resources that included furniture drawings and colour swatches.



0908 ROBIE, FREDERICK C, *Chicago, Illinois*

Slant Back Chair

This is the most elegant of all the slant back chair designs. The end blocks at the feet, and the top of the rear styles in combination with the tapered seat and the flat slat are all features that appear in no other example.









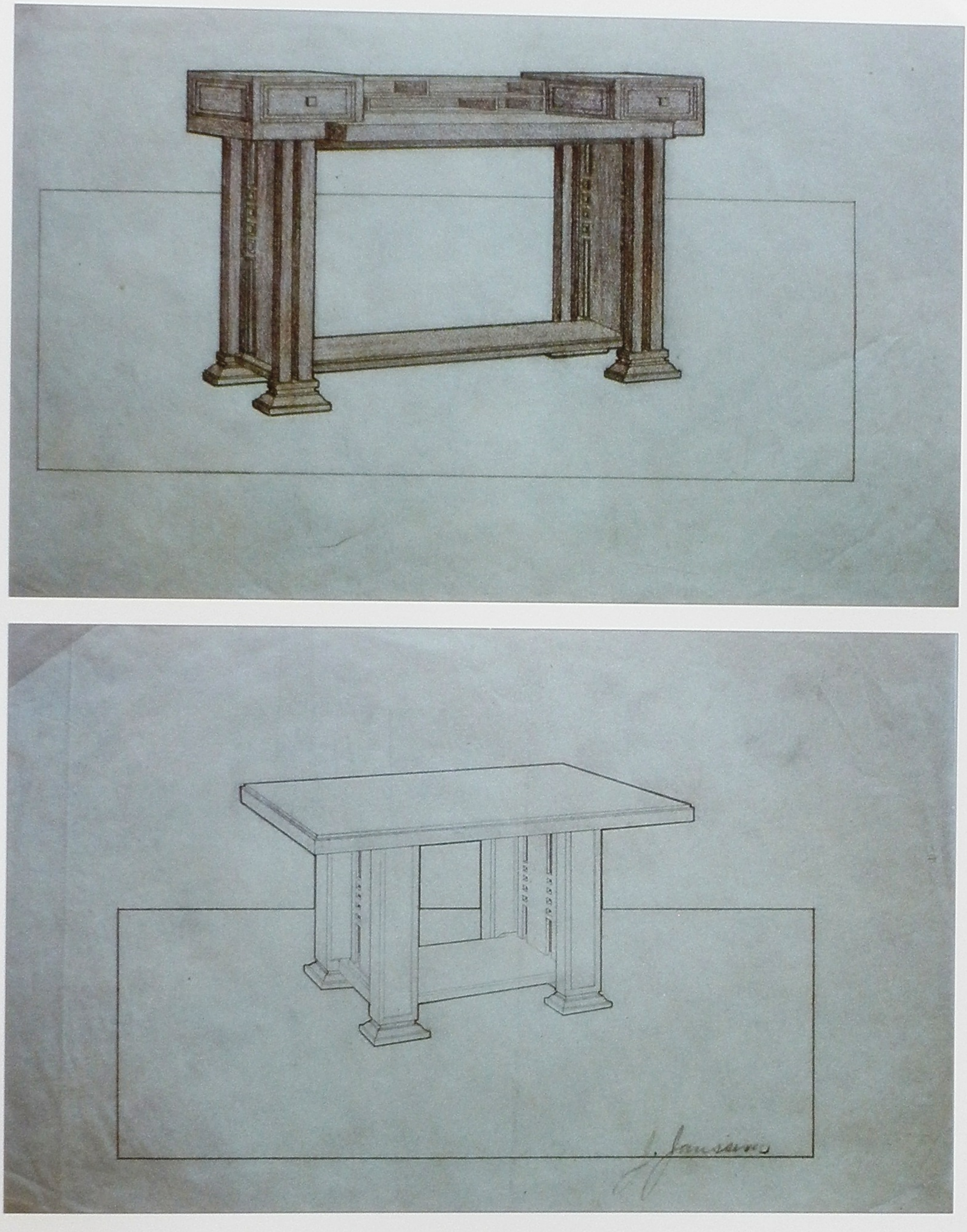
Dining Room
OPPOSITE, ABOVE: The classic Robie House dining room photo shows two table and chair sets, the Wright designed rugs and the built-in sideboard. There is simple embroidered table linen that reflects the pattern of the art glass window. The chairs are pulled up to both tables showing at least ten chairs. The table is set crossways to the axis of the dining room, perhaps for photographic effect and to expose the sideboard. Again, as with the Boynton House example (0801), the lights on top of the posts would most certainly have interfered with conversation. Try imagining the chairs set slightly away from the table and occupied. Draw a line diagonally from the end person's head to the adjacent head and the line will follow through the light. Adults seated in these chairs would have an eye height just below the top chair rail. This is almost exactly at the centre of the light. Because the lights are attached to the table, instead of being fixed to an immobile point on the ceiling, the table can be placed wherever the owner sees fit in the room. It also allows the light to follow the location of the table except for the following of the cord. It does indicate much squinting and leaning in order to converse with one's guests. It is unfortunate that the University cannot rejoin the furniture they own with the house, even if on an annual anniversary basis.

Living Room
OPPOSITE, BELOW: Gilman Lane of Oak Park photographed many Wright buildings in the 1930s and 40s and this one illustrates much of the furniture that we know about: the upholstered easy chair, tabouret, medium back side chair with the top rail canted, living room table with cabinet, armless rocker and rugs. What is not shown is the cantilevered couch which could be on the other side of the room.

Tabouret
ABOVE LEFT: Of so many noteworthy pieces, the tabouret is the real gem. The proportions are so well integrated and set out that any variation would destroy the harmony. The early photographs of the Robie House show this as a bare piece. It is just the right height for sitting – even uncushioned. It could also have been a tea table; that is, a combination end table and coffee table in one. The construction of it is noteworthy because it addresses the natural movement of the wood through the changing seasons. The top and the outset panel in the bottom are floated in place and held by small 'Z' clips.

Tall Back Upholstered Chair
ABOVE RIGHT: Almost ecclesiastical in appearance, the chair stands alone in design. The inspiration for the frame seems to have been the slant back. The blocks at the top of the styles are offset by a band of trim just below it. The upholstered backs terminate curiously at the seat. It is almost as if it was designed to stand against a wall, only to be viewed from the front.





Cantilevered Couch
OPPOSITE: A multipurpose piece, the cantilevers echo the impressive ones that have contributed to making the Robie House one of Wright's most famous works. The seating area of the couch is equivalent to an oversized love seat. Attached to it are two end tables and a console on the back. The couch was always intended to be placed in the centre of the room – we can deduce this because the trim strip runs in a continuous movement around the entire piece, guiding the eye from front to back and around again. The couch is quite stable – a three-hundred-pound person can perch on the end of the cantilever without it tipping up or feeling unstable. It is unfortunate that the couch is no longer in the Robie House but situated instead in the reconstruction of the Little House living room in New York. The couch is shown here in an exhibition in HH Richardson's Glessner House in Chicago in the early 1970s.

Desk and Table Drawings
ABOVE: These two drawings from the Niedecken-Walbridge office are very different from the furniture that is now associated with the Robie House. The cut out and off-set squares on the legs of both units have no parallel in any other piece in the Robie House. The edge detail of the table is the same as the one on the famous dining table. However, the treatment of the feet with an inset block above a standard ogee moulding is once again unparalleled in the house.



CHAPTER THREE

1910-1936: This was an era of searching. Indications of a change in design are reflected in the handling of the Robie House's tall back dining chairs, and alternatively in the use of cane panels in the Booth House and Bogk House dining chairs. However, the Barnsdall chairs are probably the most telling. The two tall back chairs, with their spindles and spinal abstractions respectively, approach the same problem in a completely diverse way. Nowhere else in Wright's work do such extremes exist in posing a solution to one problem.

The majority of the buildings designed in this period either had no commissioned furniture, or it is not known of; especially as no early interior photographs of these buildings have emerged from the clients or the architect. It is difficult to trace any trends when our knowledge is so limited.

During this period, interiors were complex spaces which were not always expressed on the exterior. A prime example of this was the Imperial Hotel where the tall interior spaces of the lobby were not reflected in a tower or vertical accent of any kind. These features are more obscured than enhanced.

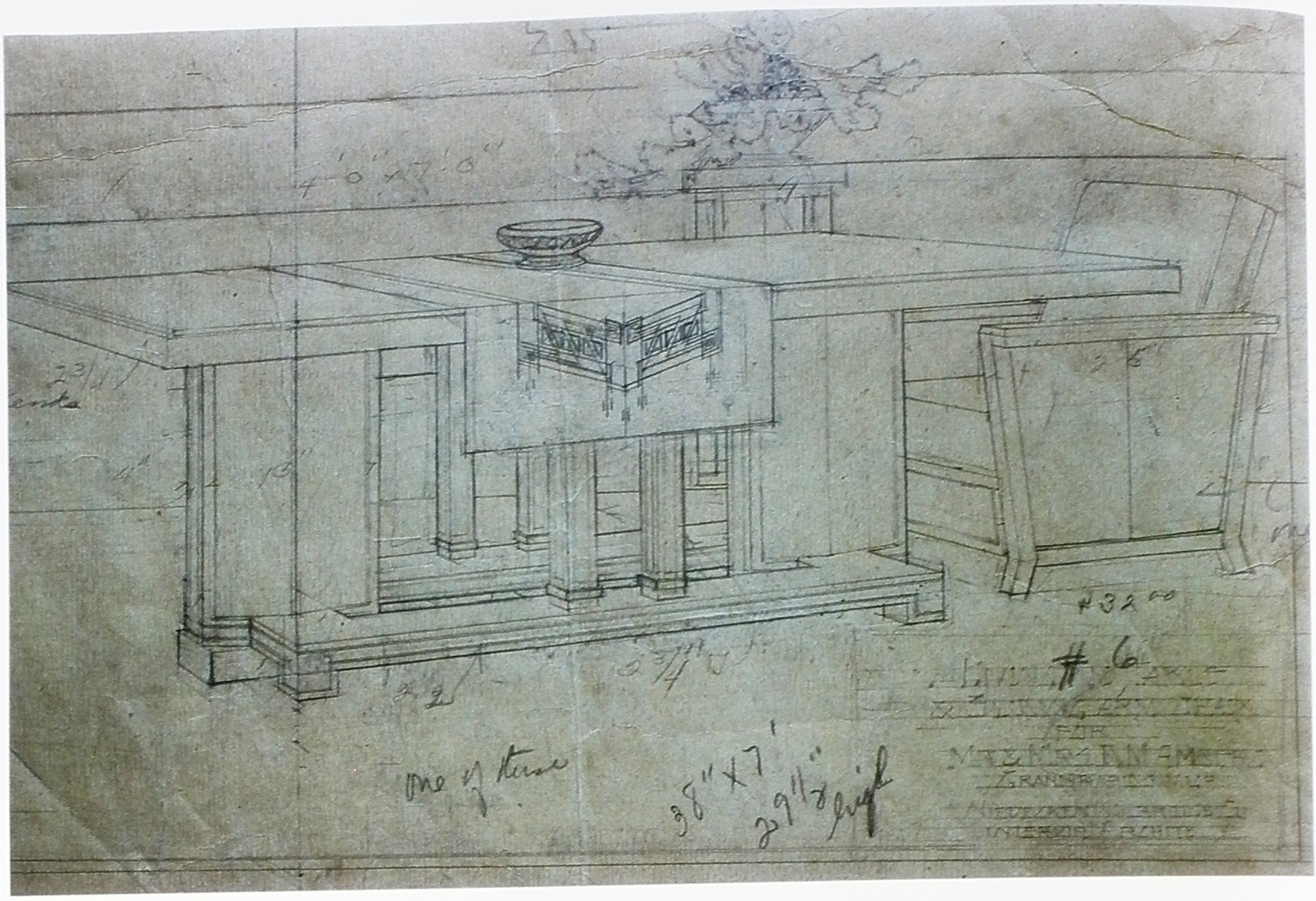
The Imperial Hotel stands as a rare example of this period in that it was fully designed by Wright. Images show groups of furniture and rugs with rather simple window patterns. The interiors reveal examples of terracotta trim and cut stone; the ceilings of some of the major rooms are decorated with painted stencil, a technique Sullivan often used. Wright moved one design step further in this commission and designed several patterns for porcelain dinner ware and silver hollow ware, little of which survives. A set or even one piece of flatware has never been located here or elsewhere.

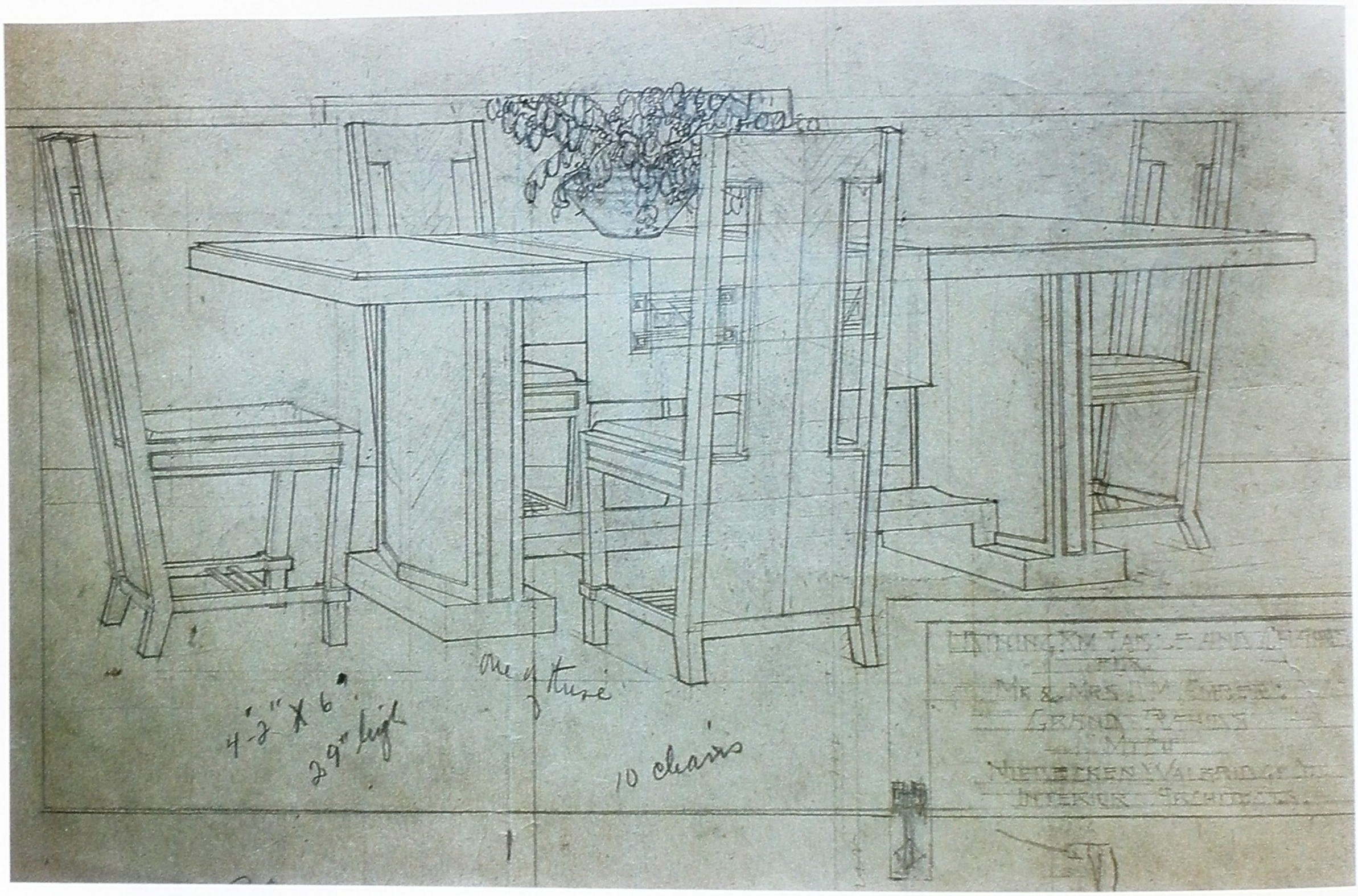
The most outstanding designs of this era include the tall back chair of the Barnsdall House, best described as the spinal cord version. The upholstered armchair of the lobby of the Imperial Hotel with its facets as the arms and the back, is not only a visually outstanding chair but is also one of the most comfortable. The secretarial chair of the Johnson Wax Building appears to be poised on tip-toe like a ballerina. The tube of the frame adds to the sensual nature of the design.

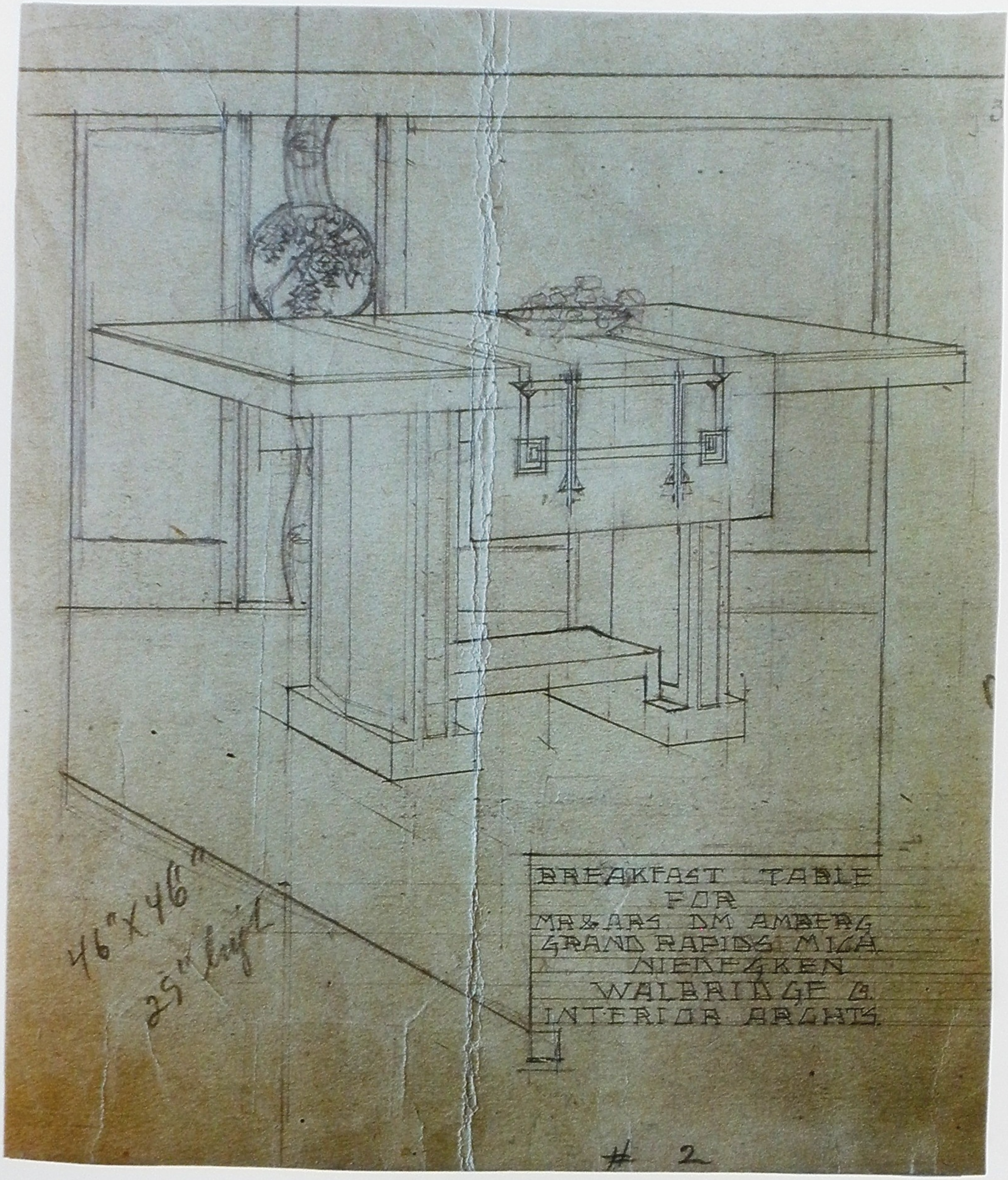
The choice of material for nearly all of the interiors was wood. In all of Wright's work, there were only three designs in metal: for the Larkin Building, the Johnson Wax Building and the Price Tower. Another unexecuted metal design was for a side chair for Midway Gardens. These metal designs were as varied as any in Wright's career.

The development of the Johnson Wax chairs and desks is remarkable, a full record of which is now available. It is likely that a similar design development occurred with most other furniture of Wright's design, although not all of the pieces would have moved into a prototype stage, most of the development confined to paper. The final Johnson design was executed and remains the best of the three designs.

The designs of this era reveal more variety than those of the Prairie era, partly because more time is covered, but also due to the changes effected by World War I and the several major tragedies in Wright's life.


#32
#6
MEMORIAL
Grand Rapids
Interior Architects
one of these
38" x 7'
29½" high


MEMORIAL
Grand Rapids
Interior Architects
one of these
4'-2" x 6'
29" high
10 chairs

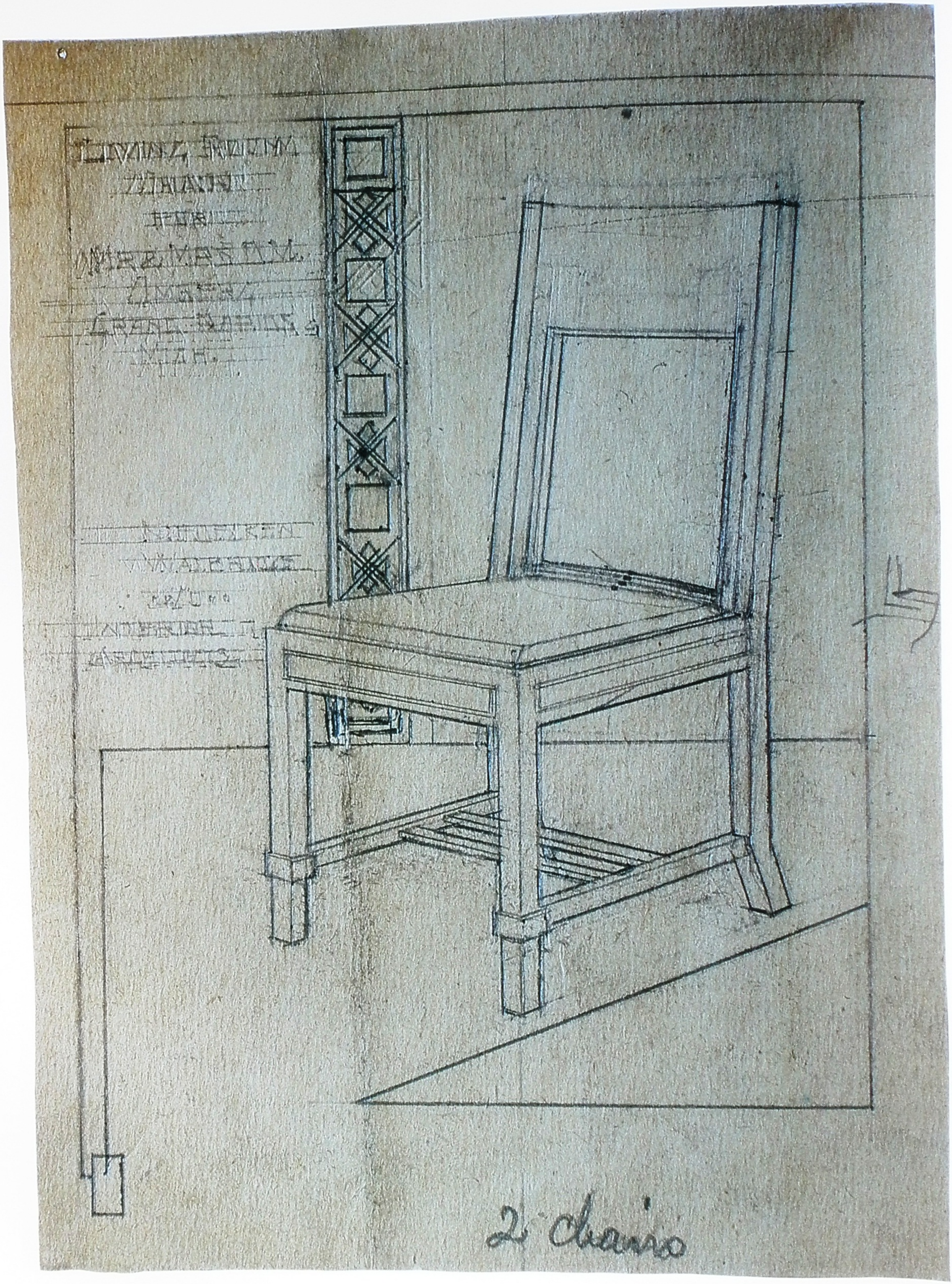


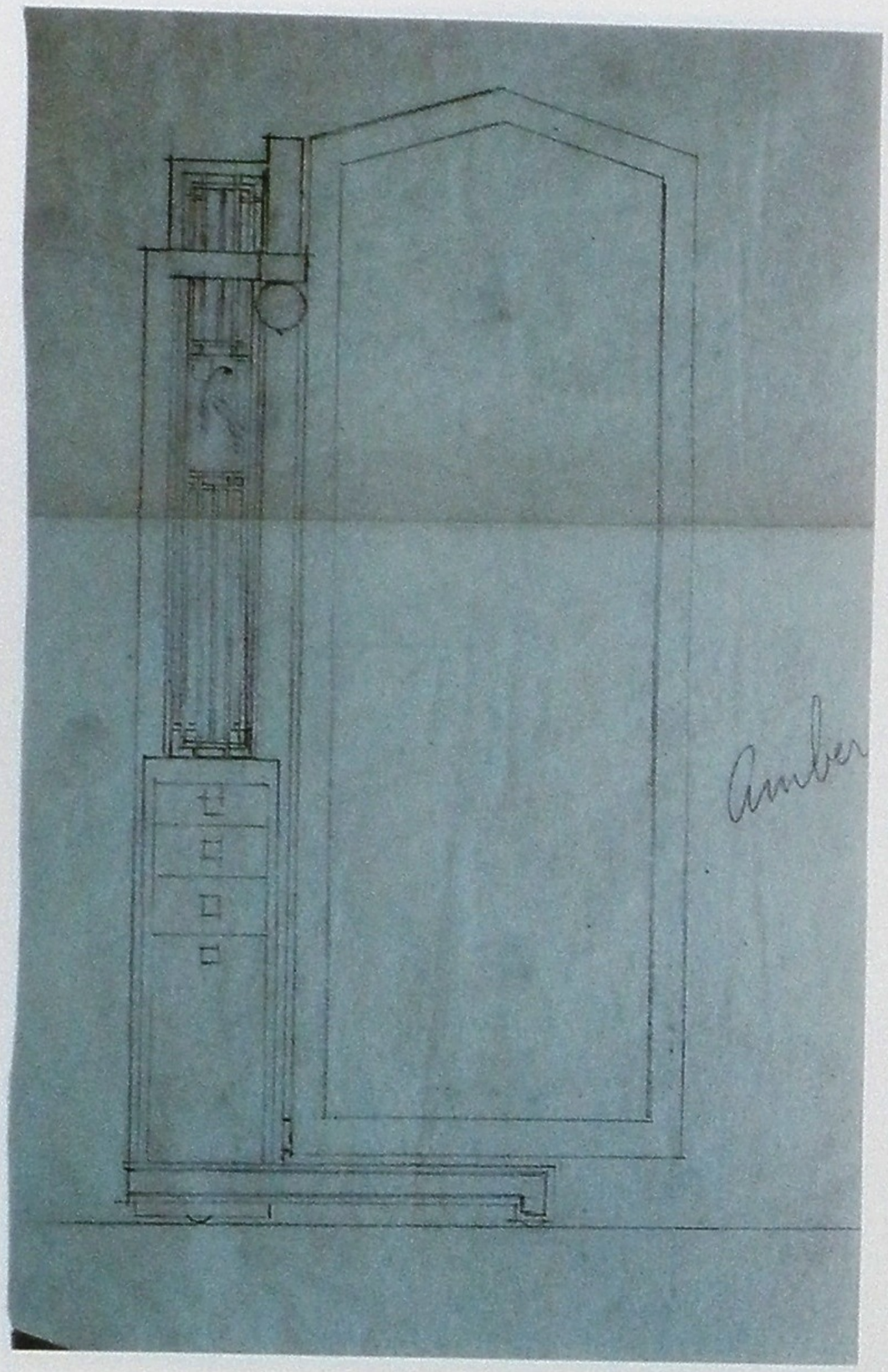
1001 AMBERG, J H, *Grand Rapids, Michigan*

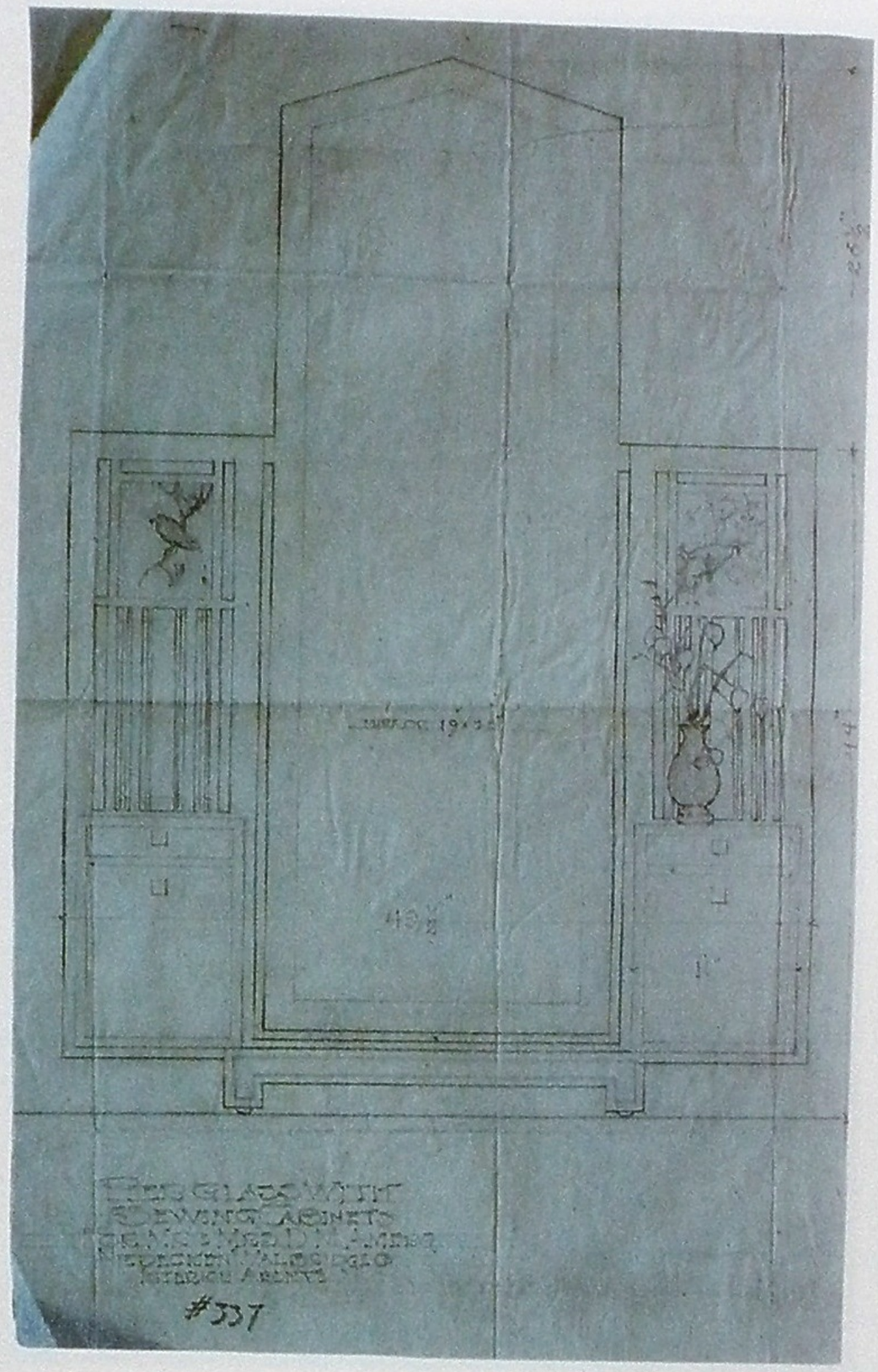
Living Room Table and Chair
OPPOSITE, ABOVE: The table has supports that are as unusual and modern as the upholstered armchair to its right. The veneer on the side of the chair appears to be bookmatched much in the same way as that executed in the 1950s.
Photo: Milwaukee Art Museum.

Dining Table and Chairs
OPPOSITE, BELOW: The drawing does not follow Wright's principles of design. The chair on the left appears to be too fragile to bear any weight due to the visually disturbing breaks in the legs. The slab legs of the table are clearly veneered and bulge at the centre. The vertical trim at the ends of the legs flows into the block at the base. This looks good, except that if it were to be made of wood there would be a joint between the block and the vertical element, a detail which is not taken into account in the design. The height of the table seems high in relation to the seat height. The note at the bottom refers to ten chairs, indicating that the table is probably extendable.
Photo: Milwaukee Art Museum.

Breakfast Table
ABOVE: The size of the table is very similar to the one in the Boynton House (0801). The legs and base are far from the spindle or plain slab design of the typical Prairie designs.


2 chairs





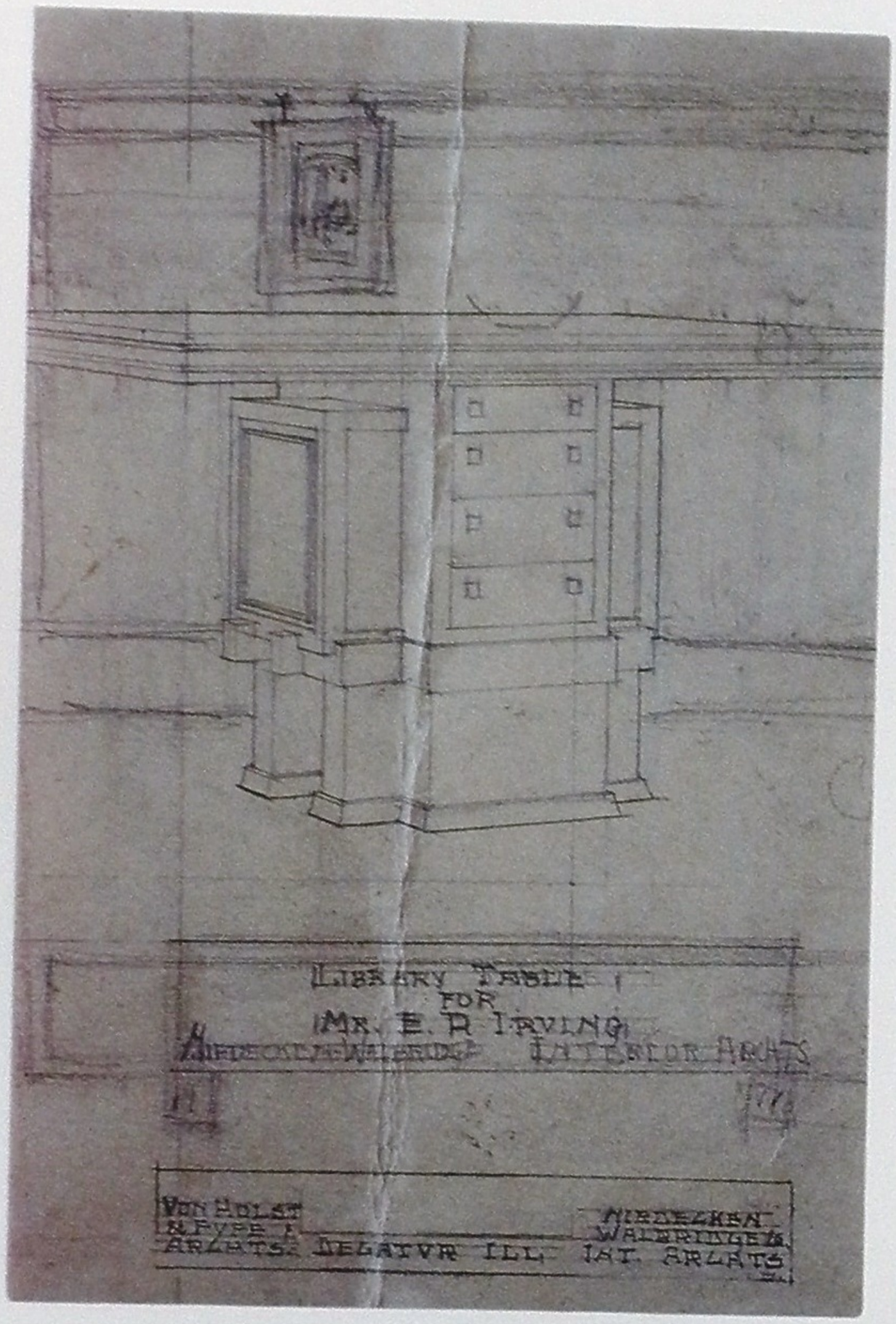
Living Room/Side Chair
OPPOSITE: The chair has front legs that look as if they are held back by the trim surrounding them. The double cross stretcher is unlike Wright's work.

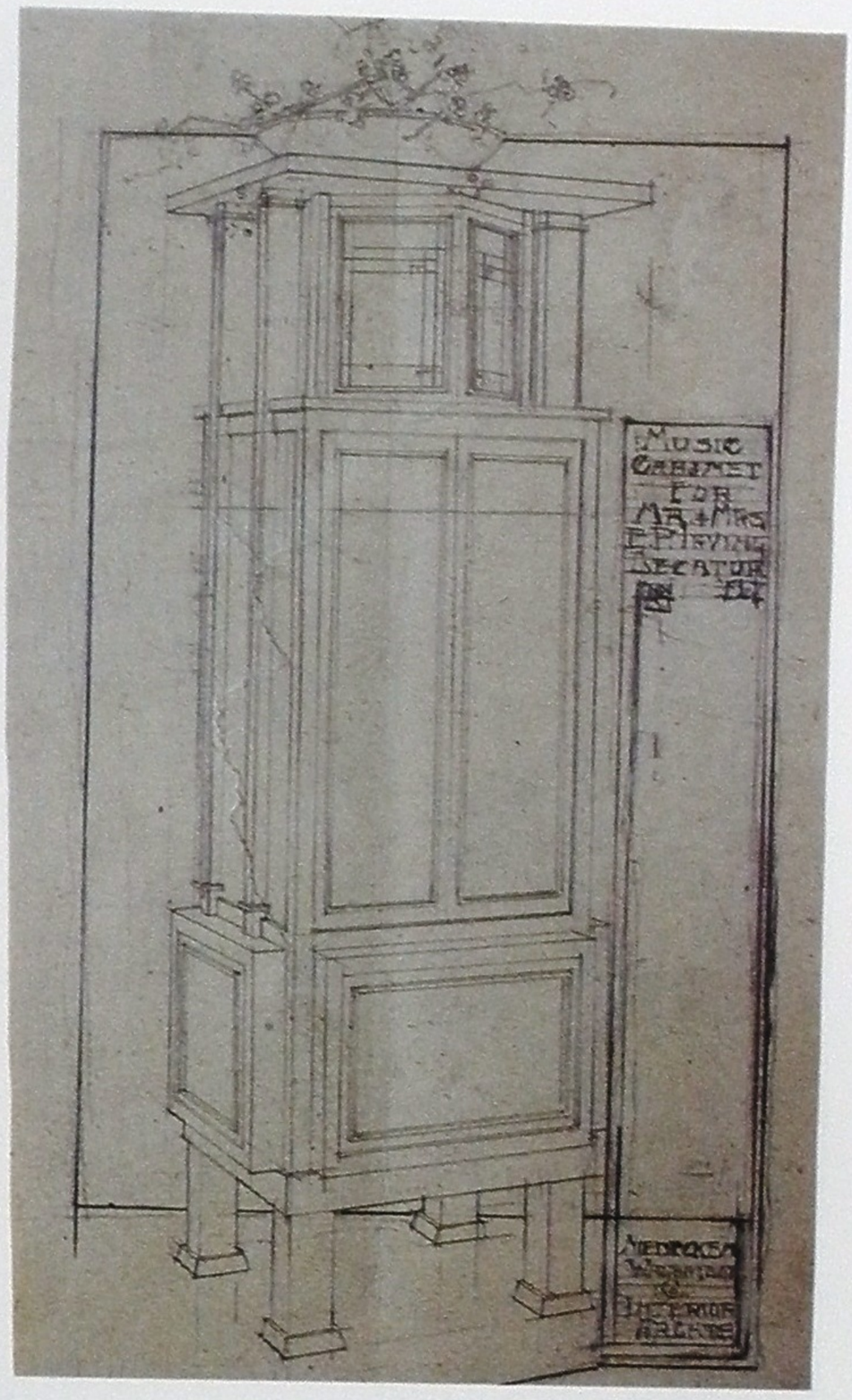
Mirror Designs
ABOVE: The drawings for these mirrors are beautiful. The mirror on the left has a cabinet on one side with a light bulb at the upper left. The extension of the spindles above the bulb adds to the asymmetry, as does the cantilever of the frame on the right. The mirror on the right has cabinets on two sides and is symmetrical, not as interesting as the asymmetrical model.

Note
All the above pieces seem to reflect Niedecken's work to a greater extent than Wright's, but of course no one can be sure, and once again, this remains a matter of uncertainty.









1003 IRVING, E P, *Decatur, Illinois*

There exists quite an extensive file on the furnishings at the Irving House, but it is regrettable that the furniture shown in these photos has been sold off. The designs show a departure from Wright's earlier Prairie designs. George Niedecken was used by Wright in the interior furnishing of the Irving House; it is not clear what roles each took but the end result is clear – the use of wood in several instances is dramatically different from what Wright had done previously. The cut outs in the slant back chairs, the short taper at the bottoms of the legs, and the edge detail of the dining table are examples of this difference.

Server

OPPOSITE ABOVE, AND ABOVE LEFT: The server, which is a smaller, freestanding breakfront or sideboard, is unusual. Noted as Architects are Von Holst and Fyfe. Von Holst took over several commissions from Wright as Wright left for an extended period in Europe. It is noted here as a library table. There is little storage in such a large unit with only four drawers. A beautiful drawing of this server has been preserved. The large overhang leads one to imagine that this may have been used as an additional eating table during certain times of the year.

Dining Table

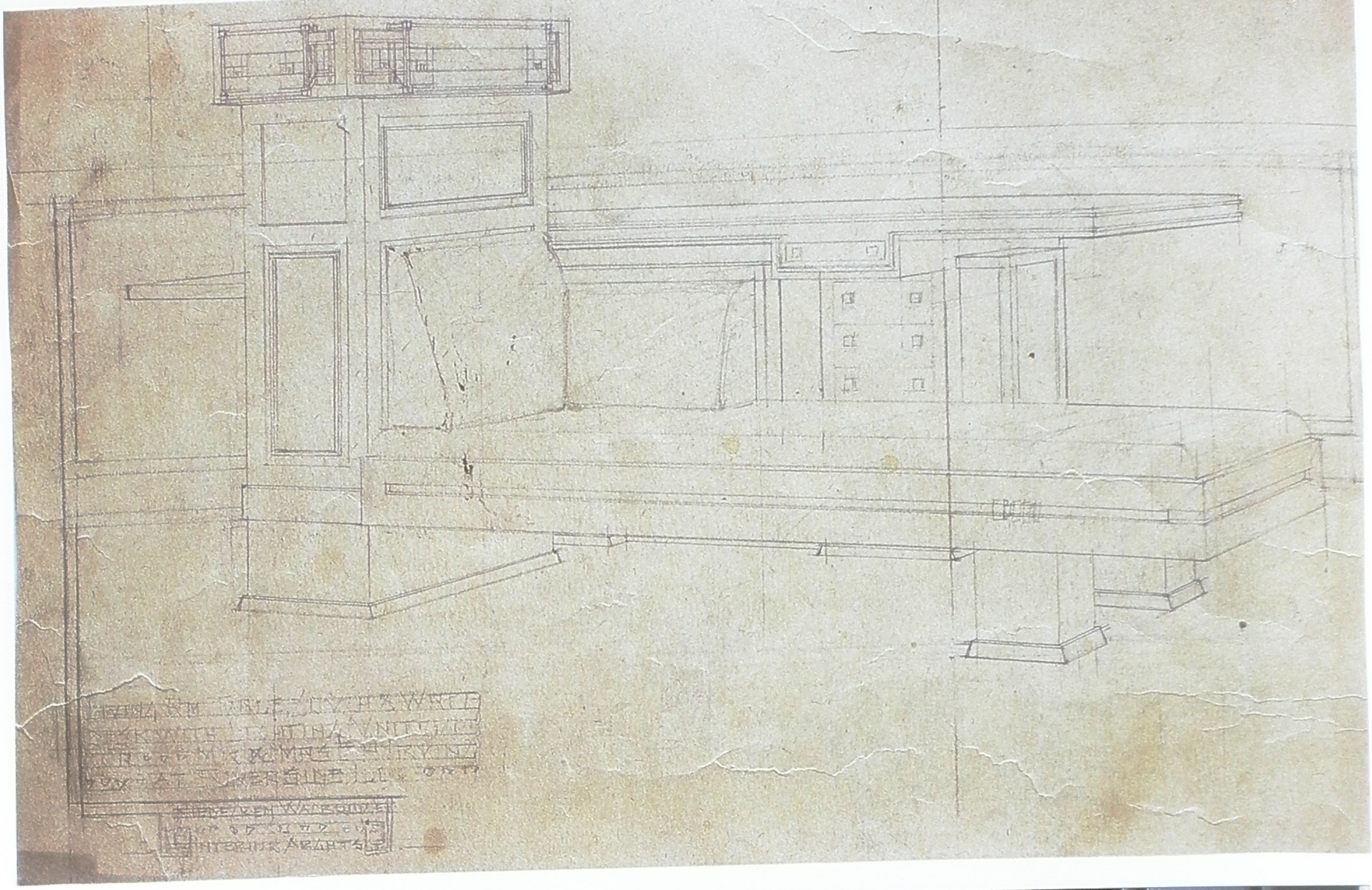
OPPOSITE, BELOW: The Y-leg of the table and the introduction of the horizontal brace recalls the side table of the Little House (0009) in Peoria.

Music Cabinet

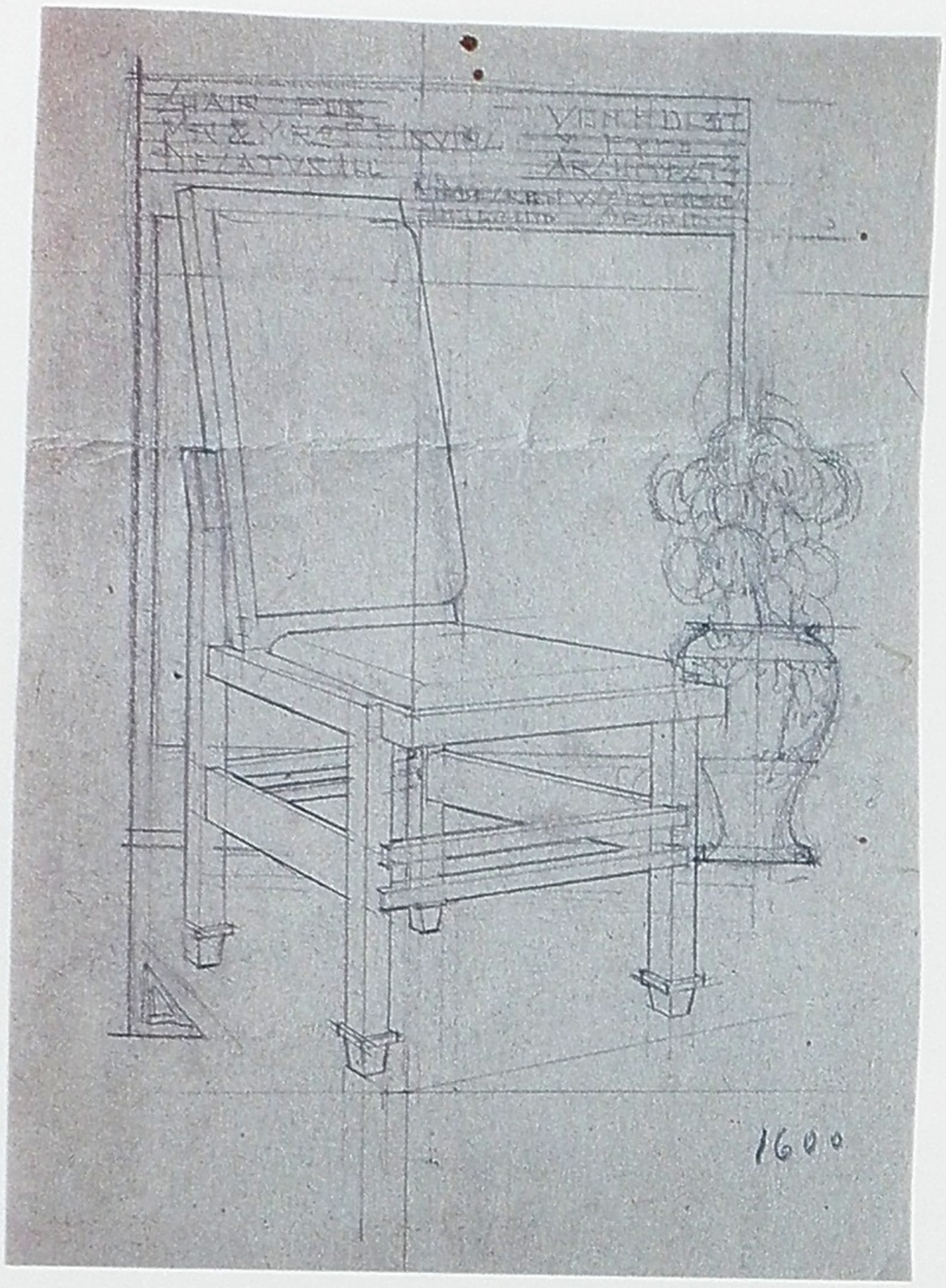
ABOVE RIGHT: There was a design for a piano case designed by Wright and possibly executed for the Irving House. This music cabinet has many similarities to the one at the Dana House (9905) in nearby Springfield. An art glass section is located at the top of the unit. The bottom section has the same outset panels as the Dana House unit. The centre section appears to be able to hold a considerable amount of music.

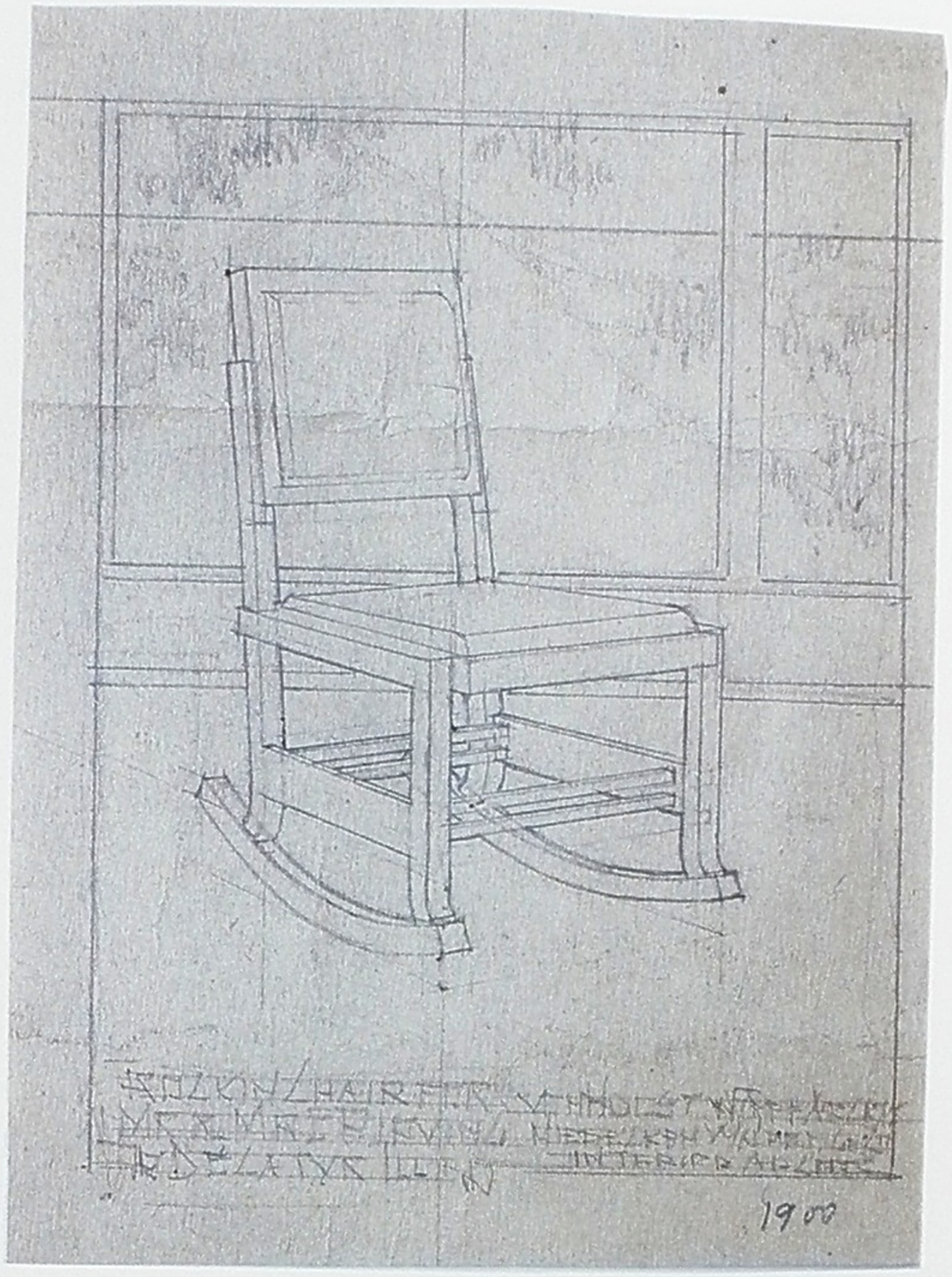
Daybed/Desk

OVERLEAF: Occasionally an architect gets an unusual request for a particular feature in a residence that is very personal to the clients. This piece is the result of such a request and has always been regarded as a mysterious design. It might simply have been that someone seated at the desk portion read to the one reclining. The reverse could also have been true, that the person reclining was dictating to the one seated at the desk. The desk section has drawers that serve both sides. The true story will probably be very different from anything one could possibly invent and yet, at the same time, be so logical. Whatever the outcome, these pieces were originally joined as one.

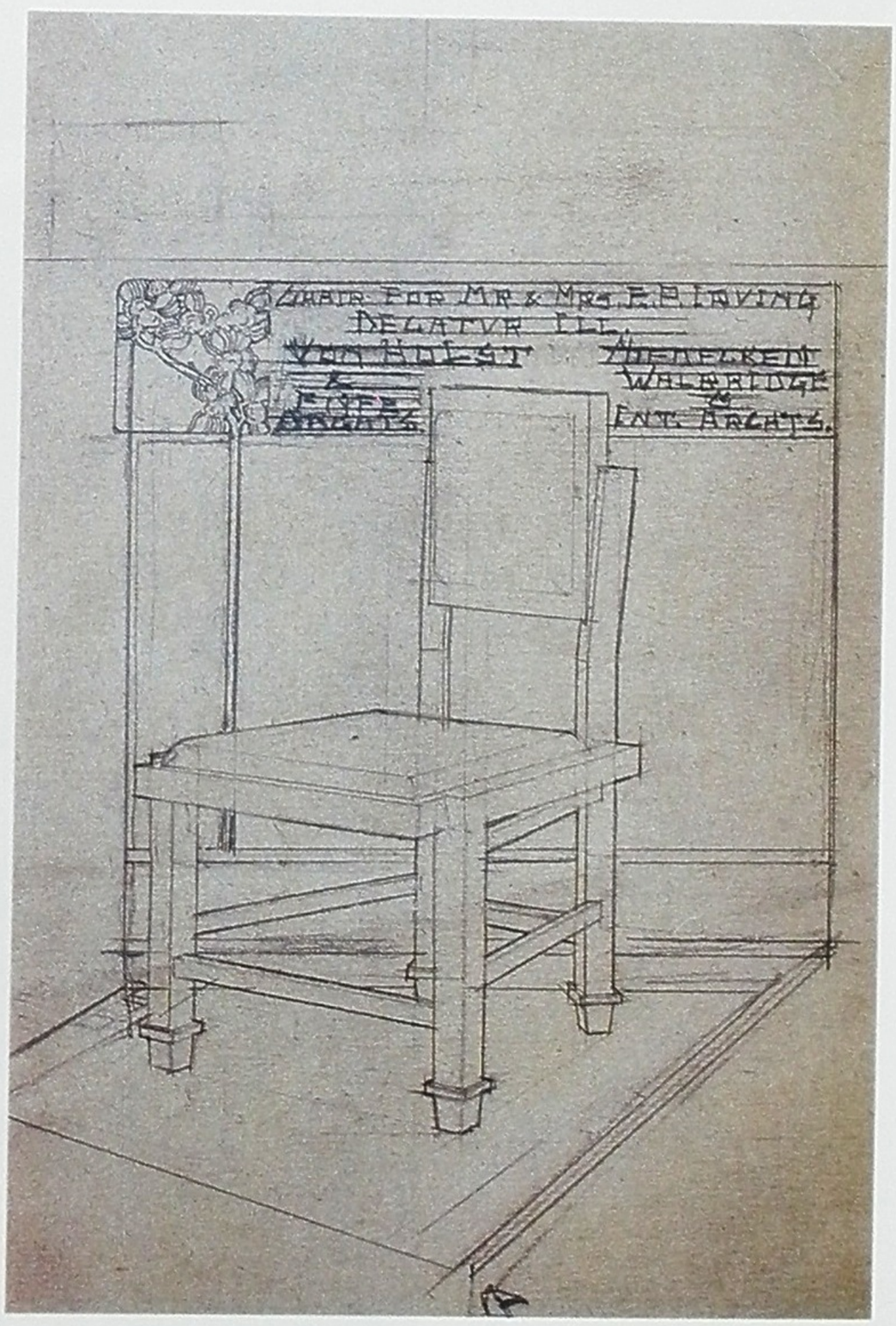












Miscellaneous Furniture Drawings

ABOVE: The other designs for the Irving furniture appear to be designed by Niedecken-Wallbridge without the influence or input of Wright. The use of the individual pieces of wood changes character when compared to Wright's earlier designs for other houses. Fancy cross rails and trimmed, tapered feet appear. The feet being offset by the trim breaks the line of the leg at an arbitrary location.







1104 WRIGHT, F L, *Taliesin I, Spring Green, Wisconsin*

These four photographs appear to be of the first Taliesin. The treatment of the ceiling was used again in the Barnsdall House (1705). The fabrics used on the furniture and for the drapes on the bookcases on the back of the living room fireplace seat are similar to the small check seen in the May House (0817). The colour of these fabrics is not known. The rugs are likewise custom sized and of unknown colour. The head chair of the dining table and the three in a line are another departure from the work of the Prairie era, with the wide top rail and ladder detail at each of the back legs. These chairs were later transformed into the side panelled armchairs as seen at the Mossberg House (4914). Between these chairs are two examples of the predecessor of the Booth House (1502) floor lamp. In the living room, there are two examples of the Japanese print frame in its taller version that is very close in design to the floor lamps. Fine oriental art is everywhere in the rooms, presumably a result of Wright's Imperial Hotel commission. It is noteworthy that the wooden fronts on the cabinets above the dining table are all cut from long boards in order to get an uninterrupted grain from left to right. The piano stool is of quarter-sawn oak unlike the other wood used in the furniture and millwork.









Bedroom
OPPOSITE, ABOVE: The circular embroidery in the room seems out of place after seeing squares and rectangles in so much of Wright's previous work. Limestone, the major wall finish, gives considerable warmth. The integration of the folding screen above the bed was used frequently, as seen in the living room of the Barnsdall House.

Bedroom
OPPOSITE, BELOW: The ceiling trim suggests that this is still a part of the earliest construction. The two pyramidal shaded wood table lamps are seen first here at Taliesin. This room no longer exists because of the many remodellings.

Chair
ABOVE: This chair is more associated with the design of the table for the 1913 Little House (0009) than most of the other furniture at Taliesin. Its broad lines make it look wider than it really is. Don Lovness (5507) built a set of these for his living room and also adapted the design to couch proportions.

Living Room
BELOW: The treatment of the ceiling indicates that it was not changed since it was first built. The armchairs do not look like the work of Wright, but few do. The upholstery fabric matches the chairs in the earliest views. One wishes this view was in colour.







1125 WRIGHT, F L, *Remodelling of Oak Park House & Studio, Illinois*

Dining Table
Medium Back Spindle Chair
OPPOSITE ABOVE AND ABOVE: Wright remodelled his first house and studio into several residences and designed furniture for it. These medium back spindle dining chairs are elegant developments of his earlier designs. The stretchers are set very high and near to the seat. Structurally this makes for a weak chair but it accents the thin, tapered legs. The top rail and the extensions of the styles are in near perfect proportion. The table appears to be a combination of an old drafting table top and a drafting room storage cabinet with a drawer pedestal at the opposite end. One's knees would unfortunately hit the left pedestal. The wall sconces are like those used at the Robie (0908) and Coonley Houses.

Canopy Beds
OPPOSITE, BELOW: No one is sure of when these beds were designed and installed. They are a variation of those found at the Sherman Booth House (1502) and have been passed down through the Wright family and back to the administrators of the property. However, they are not on display for public viewing. Also note the spindle back chair which is very similar to the one at the Robie House.



1201 COONLEY PLAYHOUSE, *Riverside, Illinois*

Chairs

Based on the slant back chair used in many buildings, the real advance in the design is in the attachment of the cushion through the cut outs at the top. These were used at the Imperial Hotel and in the original design for the Barnsdall dining chairs.
Photo courtesy: Leslie Hindman Auctioneers.

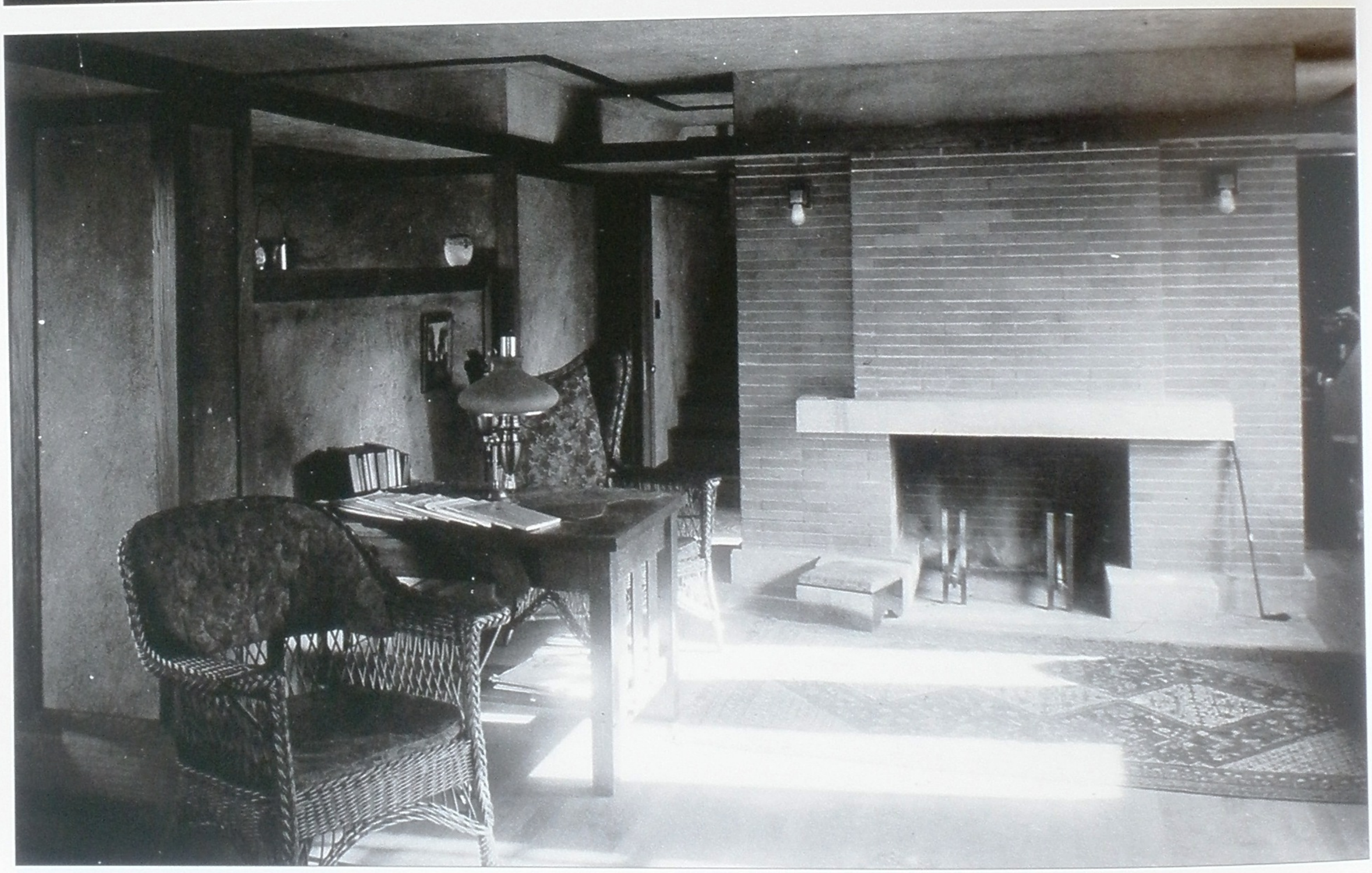


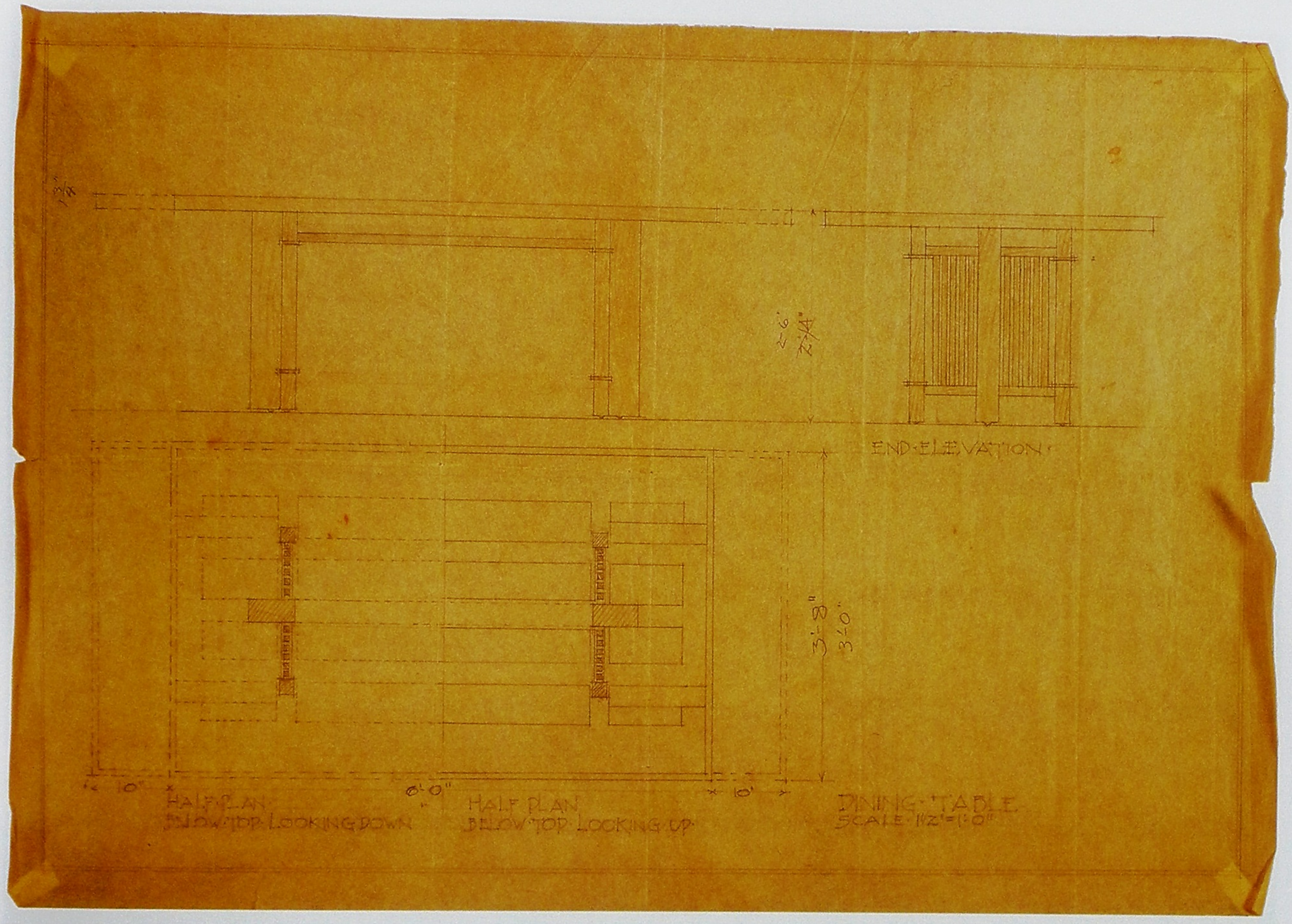
1203 GREENE, WILLIAM, *Aurora, Illinois*

Spindle Couch

After the D D Martin House (0405) and the Robie House (0908), this is an example of a freestanding multiple-seating unit. The couch is large and the seat cushion is deep so it could easily serve as a single bed for overnight guests. The broad feet are a unique feature of this spindle couch and are a development of the flared foot on earlier pieces. Technically this is a settle with tall arms at the ends. Usually it has individual throw cushions for comfort and adaptability.







Interior
OPPOSITE: A family album shows the interior of the Greene House: two wicker chairs and a Stickley rocking chair surround a Stickley table. The spindle couch does not appear and could have been used in an upstairs bedroom. The oriental rug covers part of the oak strip floor. Mr Greene's golf club is resting against the right side of the fireplace – the earliest golf course in the US was not far from Aurora.

Dining Table
ABOVE: The photographs do not show the dining table. It is not clear how the leaves are to be extended and locked in place. It looks as if ball bearing castors were inset into the bottoms of the legs.



1304 LITTLE, FRANCIS W, *Wayzata, Minnesota*

Table with Cabinet

Clearly Wright had moved out of the Prairie era in his approach to design when he completed this table. The characteristic spindles have been eliminated and replaced by simple planes. The elimination of pulls and the slots that are cut into the doors lend it a rustic feel. The cantilevers are probably the largest of his freestanding work. This table is a remodelling of the living room table at Peoria.



1502 BOOTH, SHERMAN, *Glencoe, Illinois*

Caned Dining Chair
When thinking about Wright-designed furniture, caned examples rarely come to mind. This dining chair is the first of a series of such designs. There was one shown in a drawing from the 1912 Greene House but it was noted as coming from Harry Robinson, Architect, and not from Wright, although Robinson had worked for Wright on the Greene House (1203) project.
Photo: Chicago Historical Society.





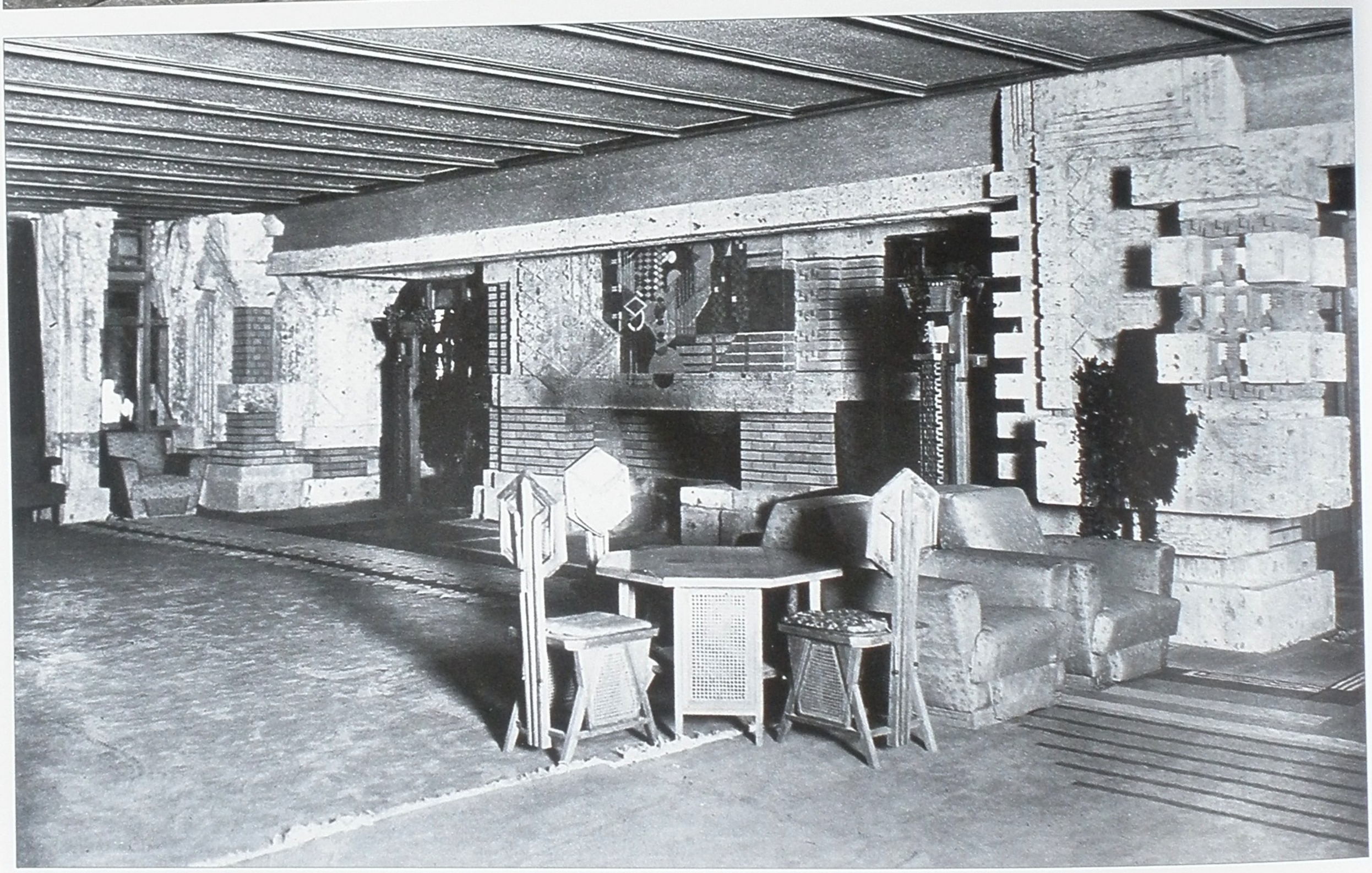
Living Room, Side Table
OPPOSITE, ABOVE: The table was refinished years ago and is shown much lighter than it was originally. The legs are composed of several spindles and a wider board, a style of detailing which was not been seen very often in Wright's work. The two shelves under the top serve as good storage space but would be awkward to use effectively.

Canopy Bed
OPPOSITE, BELOW: Nearly identical to those of Wright's own house, these beds are still in use and unaltered. The canopy has not been thought out very carefully as parents who tuck their children in at night tend to hit their heads on getting up.

Wooden Floor Lamp
ABOVE LEFT: Derived from the Japanese print stands used in the exhibition at the Art Institute of Chicago, the floor lamp presents a most pleasing composition. The combination of indirect light passing through the silk shade and the direct throw of light from the top and bottom of the shade, gives a warm overall effect. The cord is concealed in one of the vertical styles. There is just enough room on the central shelf and on the top of the base to exhibit a small and precious work of art.

Wall Sconce
ABOVE RIGHT: One of the very few wall sconces that was made of wood, the top and bottom is open to allow for a good flow of cooling air.







1509 IMPERIAL HOTEL, *Tokyo, Japan*

Lobby

OPPOSITE ABOVE, AND ABOVE: As can be seen in this early lobby photo, there are three kinds of seating available: very tall back couches set against the wall, upholstered chairs, and caned armless chairs. The caned medium back chairs are arranged with octagonal topped tables with caned side panels, and rectangular tables with panelled legs. The rectangular table has wide feet similar to the Greene House (1203) spindle couch. By each tall back couch is a Wright-designed area rug, set over large ceramic tiles on the floor. The caned chairs are 'upholstered' with cushions tied onto the back and set upon the caned seat. *Photos: Frank Lloyd Wright Archives.*

OPPOSITE, BELOW: An additional view of the lobby furniture shows another variation on the caned chair. The tied-on cushions are covered in a patterned design and the silk of the upholstered chairs is shown in the sheen in the photograph. Another upholstered chair, on the far left, resembles the later one at the Barnsdall House (1705). The most apparent difference is an addition of a trim strip along the upper part of the side of the arms. Both chairs sit on a stepped wooden base. Behind the upholstered chair is one of many floor lamps. These are quite like the light standards incorporated into the settle for the Barnsdall House living room. Custom designed rugs fill the whole area. The fireplace is a combination of the low relief design for the Barnsdall House living room and the murals of Midway Gardens (1401).







Guest Room
OPPOSITE, ABOVE: Despite the hotel's long lifespan, there are few photos of the bedrooms. Hence it is difficult to determine what a typical room was like – this room, for example, seems large for a standard bedroom. It appears that the lighting is from the two tall floor lamps since no other light sources are apparent. The writing table is shown just left of centre. The hexagonal back chairs are a development of the cane lobby chair. Patterned rugs cover the floor. The footstool in the centre of the photograph appears to be covered with some type of fabric which obscures the wood base.
Photo: Frank Lloyd Wright Archives.

Wright's Apartment
OPPOSITE, BELOW: The furniture is more in the style of the Allen House (1701) than the Imperial Hotel as shown in the bedroom photograph. The armchair just left of centre has spindles in the back that are angled. The desk by the left wall has a shelf above the writing surface whose supports are ringed with several small strips of trim similar to the print table of the Dana House (9905), the Little House (0009) and Wright's own studio (9506).
Photo: Frank Lloyd Wright Archives.

End Table
ABOVE: This end table is also a writing table as can be identified from the set back stretcher on the left side and the drawer in the apron. The carved square detail running along the edge of the top is typical of the furniture designs for the guest rooms of the Imperial Hotel. Most of the furniture has a strong asymmetry. The inset tapers at the bottom of the legs make it appear delicate and are included in many designs in the hotel.
Photo courtesy: Cooper-Hewitt Museum.







1602 BOGK, F C, *Milwaukee, Wisconsin*

Living Room
The built-in bench at the fireplace gives some idea of what the bench at the Robie House (0908) must have been like. The full height doors are also used in the Robie House. The high, flat ceiling is accented with a wide trim near the wall. A thinner trim part way down the wall is interrupted by the windows on the west and north walls. No original interiors of this house have been found, and the family seems to be untraceable. The space defined behind the fireplace bench is set up like a small library or reading area. The wall trim defines a deck above the entry.

Rug
The colours for the rug were chosen by Mrs Wright. These photographs show a reproduction which is in the same location and has the same patterns as the original. The Milwaukee Art Museum has the original and puts it on display from time to time. The use of abstract patterns such as these continued into the Barnsdall House (1705) as late as 1948 in the nearby suburb of Fox Point. Wright designed less elaborate medallions for the carpet of the Albert Adelman House (1509).

Living Room Bench/Bookcase
The built-in bench adjacent to the fireplace has been seen many times in Wright's work. The addition of the bookcase feature was also seen in the Robie House but is sadly missing now.









Living Room Table with Cabinet

OPPOSITE, ABOVE: This is the second and more restrained design for the table. The original, as shown in a drawing, was executed for the Sherman Booth House (1502).

Dining Chair and Table

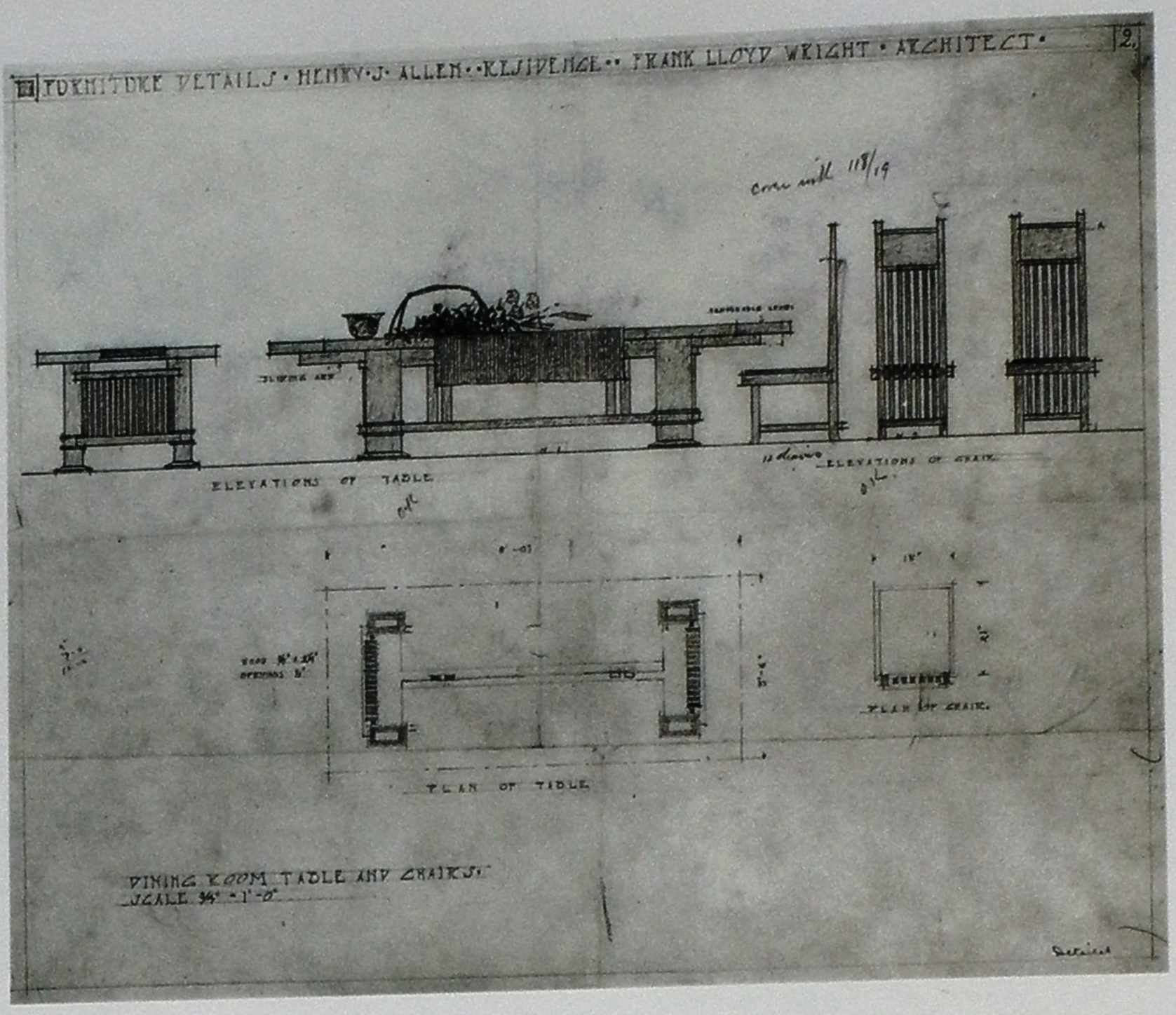
OPPOSITE, BELOW: Caned seats and backs started with the Booth House (1502) and continued through to the Johnson Wax Administration Building (3601). At the Bogk House the table is also adorned with caned panels at the legs. The backs of the tall back chairs are canted in the same manner as the Boynton House (0801). The sideboard is also a departure in that it appears to be set into the wall instead of added to it. The integral lighting and the inclusion of the Japanese art make it even more unique.

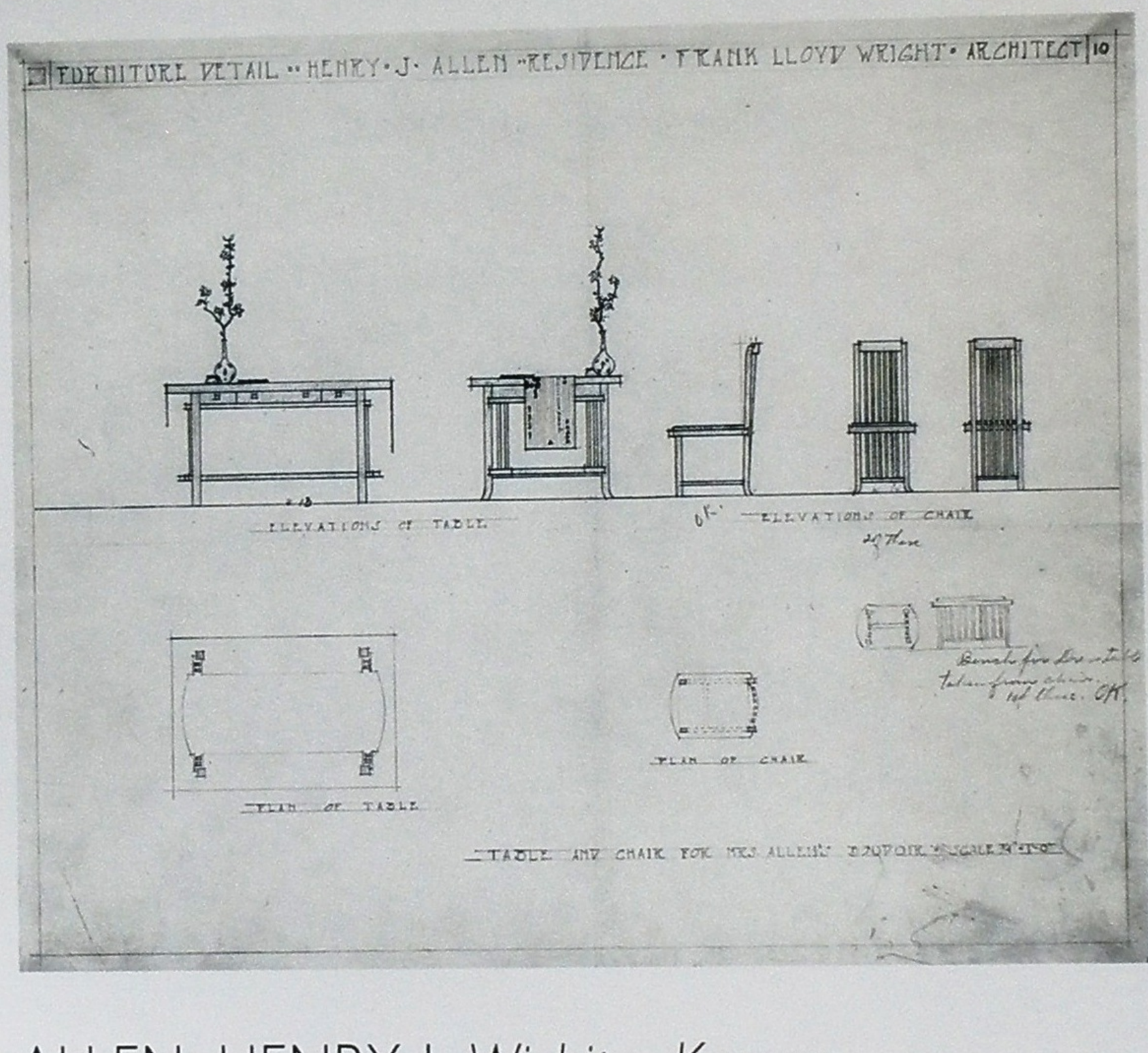
Light at Fountain

ABOVE LEFT: A small fountain at the stairs from the living room also has this small light just above it. The design is in keeping with the designs of the Imperial Hotel.

Hanging Ceiling Lights

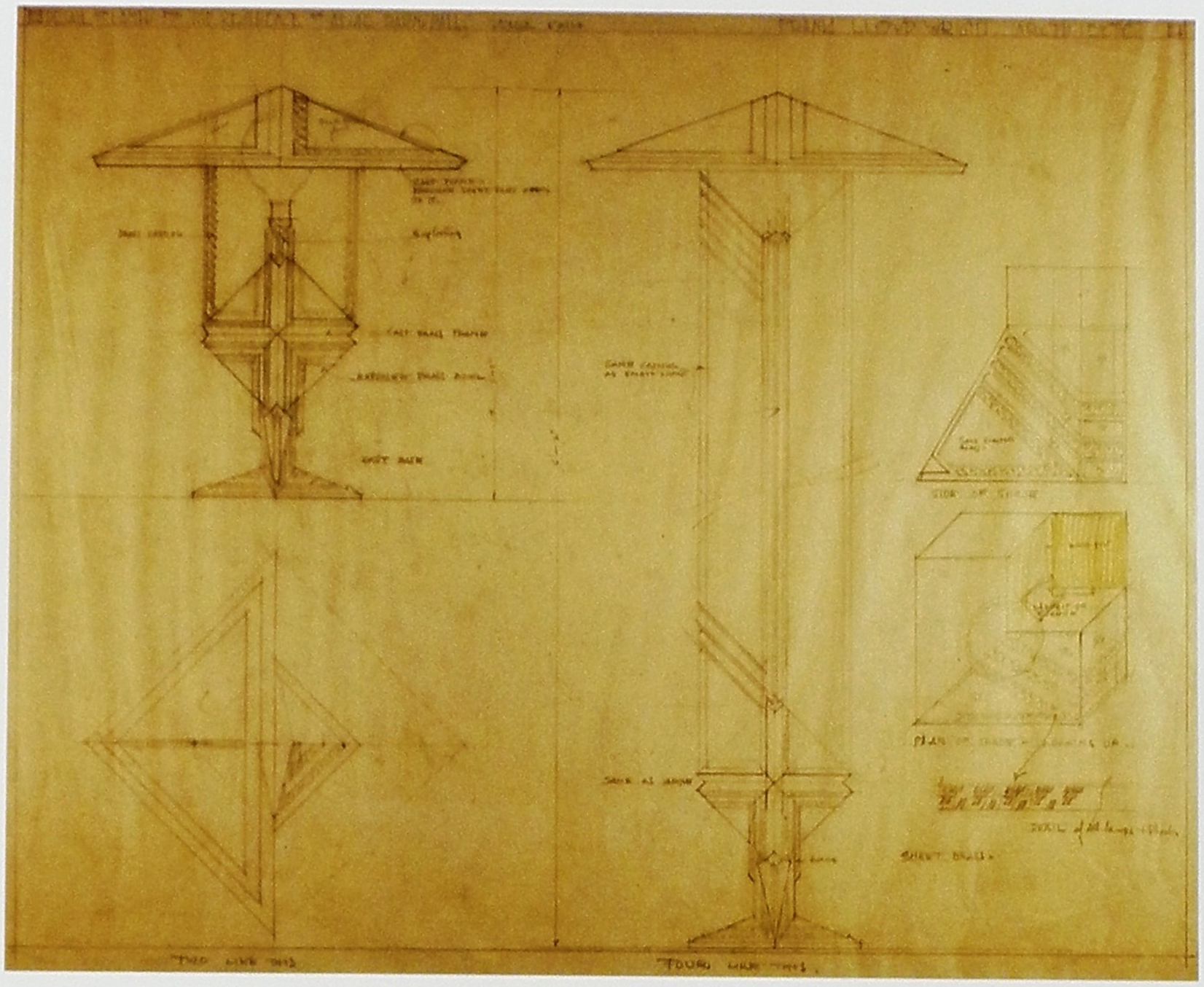
ABOVE RIGHT: An early drawing of the interior of the living room shows lights similar to these hanging in sets from the ceiling. The wooden bases are elaborate but in the same design line as those of the Robie House (0908) living room ceiling lights.

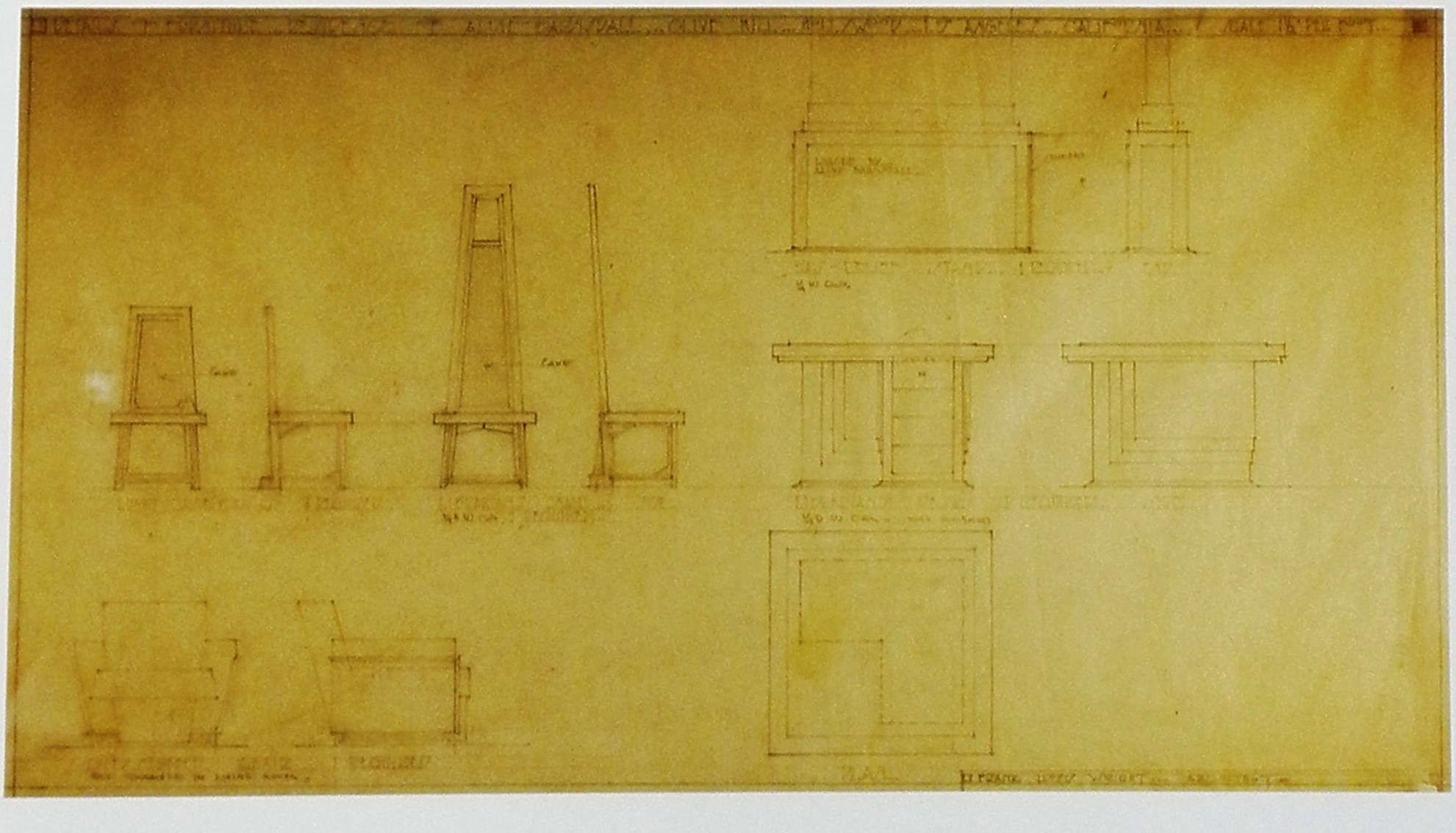




1701 ALLEN, HENRY J, *Wichita, Kansas*

Drawings for the Dining Room
These are typical of Wright's office, and show the development of the canted back to the dining and boudoir chairs. The bench for the dressing table is a new piece, derived from the chair.
Photos courtesy: Cooper-Hewitt Museum.





1705 BARNSDALL, ALINE, *Hollyhock House, Los Angeles, California*

Drawings

ABOVE: Both drawings appear to be experimental studies. The lamps are more conventional on paper than the executed product and the furniture drawings suggest a search for something new.

Photos courtesy: Cultural Affairs Department, city of Los Angeles.

Living Room

ABOVE, OVERLEAF AND PAGE 171 ABOVE: There is no built-in furniture in the living room, leaving clean, bare walls. Nearly everything is attached to the two settles set at diagonals in front of the fireplace: a plain table is attached at the side opposite the fireplace and another table pierced by an elaborate standard light is at the side adjacent to the fireplace. With four writing/reading areas, one wonders how these were used as the room itself was quite dark and the tables are at the sides furthest from the natural light of the skylight. The tables with the standard light provide very little usable table surface and awkward leg space. There were two types of footstools: one tall and deeply upholstered and the other, more of a pad on a wooden base. The settles have been reproduced from drawings and old photographs.

Photo courtesy: Los Angeles Times.











Tall Back Dining Chair with Spinal Cord Back and Tall Back Spindle Chair
OPPOSITE: The structural connections between the seat and the back of the former are within a few inches of each other making it very weak. In certain examples, the back appears to be leaning. This type of chair is essentially three-legged with only one leg at the back, almost the opposite of the arrangement of the Johnson Wax models (3601). The two chairs in the photograph began as the same and ended as opposites. The seat of each chair is nearly square and set out wider than the back. One is framed and the other is plain. The spinal cord is carved from a single piece of wood. It is not known if these were done by hand or if they had a sophisticated machine to handle the three-dimensional carving. The connection between the back styles and the top rail is a mitred cut. Most of the earlier tall and medium back chairs have butt joints, usually dowelled together.

Pedestal Dining Table
BELOW: Very few pedestal tables were designed by Wright. The hexagonal base and top are set at different angles and are held together by a triangular base that is ornamented like the backs of the accompanying chairs.





2101 JIYU GAKUEN SCHOOL, *Tokyo, Japan*

Ceiling Fixture
ABOVE: This light fixture brings to mind the head-dresses worn by the Japanese Shogun.

Split Hexagonal Back Chair
BELOW: A simpler version of the Imperial Hotel chair, this example looks as if a back was attached to a box that also served as a seat.



2302 MILLARD, ALICE, *La Miniatura, Pasadena, California*

Bookcase
Alice Millard dealt in rare books whilst also dabbling in fine antiques. She needed, and Wright designed, simple, efficient storage shelves for her valuable books. The tops, sides, and bottoms of the shelves are covered with a golden velvet that matches the trim bands around the face of the openings. The outsides of the shelves are stained dark brown. Freestanding bookshelves are very rare in Wright's work.
Photo: Frank Lloyd Wright Archives.





2402 FREEMAN, SAMUEL, *Los Angeles, California*

Living Room

OPPOSITE: The original Wright-designed furniture did not remain in the house for very long. The two tall benches with tubular floor lamps at the end of each do not appear to be very integral to the location. The seat depth of the benches seems to be deeper than standard for a bench and might be an indication of the client's request, rather than Wright's own design idea. This additional depth gives scope for more seating options and points towards the development of the Schindler furniture one could recline fully upon.
Photo: Jeff Chusid, The Freeman House, USC.

ABOVE: The light chair, partly shown in the lower right hand corner, is somewhat of a mystery. It could very well be an adaptation of one of Wright's typical recliners with a solid base and two moveable sections. The sides are composed of thin plywood and unexpectedly, lack provision for arm rests. The back is composed of vertical slats. The whole composition looks as if it is painted. Next to the fireplace is a tall lamp that is topped with a lit cube. The support is made up of small square-sectioned tubular pipes, one of which holds the electrical wire. Several of them were produced for the Freeman House. The remainder of the furniture shown in the photograph was designed by Rudolph Schindler, a former Wright employee and a formidable designer in his own right.
Photo: Julius Schulman.









2501 WRIGHT, F L, *Taliesin III, Spring Green, Wisconsin*

Living Room
OPPOSITE, ABOVE: The living room is as Wright left it at the time of his death. The rug was originally designed for the Max Hoffman House (5535) and has been removed since this photograph was taken. The bench at the far left is similar to that of the Bogk House (1602).

Living Room
OPPOSITE, BELOW: Looking opposite, the small couch tables at the fireplace are used in a manner similar to the tabouret at the Robie House (0908). The barrel chairs on the left are similar to those of the Johnson House (3703) and the Kaufmann House (3602) but small circular pieces have been added at the joints of the arm and the back to reinforce and strengthen them as they had previously had a tendency to weaken and break. The clerestory windows not only allow light into the room, but also release the build-up of heat that rises naturally in the room.

Hanging Light
ABOVE LEFT: This lamp is a development of the pole lamp used in the Lovness House (5507) and the Lewis House (4008). The pieces fit together like a puzzle and the light which is emitted is very soft and warm.

Music Stand
ABOVE RIGHT: Also located at Hillside in the theatre, six musicians can easily use this stand and often do at the regular Saturday night performances of the Fellowship. Exactly the same design can be seen at the Zimmerman House (5214), which Wright had made after the Zimmermans had seen the original at the theatre.







Bedroom
OPPOSITE, ABOVE: The spatial complexity of this room is one of the most highly developed. Part of the reason for this is the building suffered two disastrous fires and almost continuous remodelling. The two lamps next to the bed are also seen in the Lloyd Lewis House (4008) and many others.

Piano Bench
OPPOSITE, BELOW: It has been said that this piano bench is from the Little House (0009) in Peoria but it seems more likely that it is from Wright's own house in Oak Park and designed during the Prairie era.

Origami chairs
ABOVE: These are the more elegant developments of the ones built for the Sturges House (3905). The cut outs in the rear web and the ends of the arm are carry-overs of the cut fretwork grilles used on the windows of many of the Usonian Houses.

Octagonal table
BELOW: Located at the Hillside Building on the south side of the Taliesin campus in the main drafting room, the table colour and detail are like those used in Wright's own apartment in the Plaza Hotel, New York.



CHAPTER FOUR

1936-1959: There was no other period in Wright's life in which so many materials were explored with regard to construction. Hand and machine-made concrete blocks as well as the familiar red brick were stretched to new limits. Interiors which were defined by these materials were even more varied than one might imagine until further examination.

Few furniture designers have explored the potential of a material in as many ways as Wright did with plywood. It is very interesting to consider how he would have approached plastic, had he lived longer.

During this period, the living rooms incorporated tall windows and glass doors on one wall that led to a patio or large balcony. The opposite wall would have been constructed of a special sandwich of plywood, solid wood and a barrier material. The natural lighting would have filtered through the windows, leaving the darker, shadowed area to house the intimate bench seating.

The actual site of the building played a larger role in the Usonian houses than ever before. The relationship to the sun became increasingly important; the best example of this being the Jacobs' Solar Hemicycle, where all of the windows face south in order to attract as much of the sun's energy as possible.

The furniture designs of the Usonian era continue the sense of experimentation that began in the Prairie years. There seems to be more of a line of continuity in these than in the first decade of the century. This may be due to a longer period of stability in his own life as well as that of his clients. He certainly became better known to more people during these years and the designs certainly indicate that he did not discard any good ideas.

Tables and chairs of all descriptions were executed. Some of the designs used standard half- or three-quarter-inch-thick plywood and others used very thin quarter-inch material. These designs could be as plain as the side chairs used in the Lewis and Pope Houses or elegant in form, with the addition of a cut out pattern reflecting the designs Wright experimented with for windows and clerestories.

The two best designs in the later tall back chairs were produced for the Rayward House and the Usonian Exhibition/Trier House. The first appears to be complicated and does have many pieces, but the composite of all of the parts is impressive. The chair used at both the Usonian Exhibition House, formerly on the site of the Guggenheim Museum, and the Trier House of Des Moines, is the simplest; the asymmetry of the seat supports is an often overlooked detail. These two designs carry on the tradition of the tall back dining chairs.

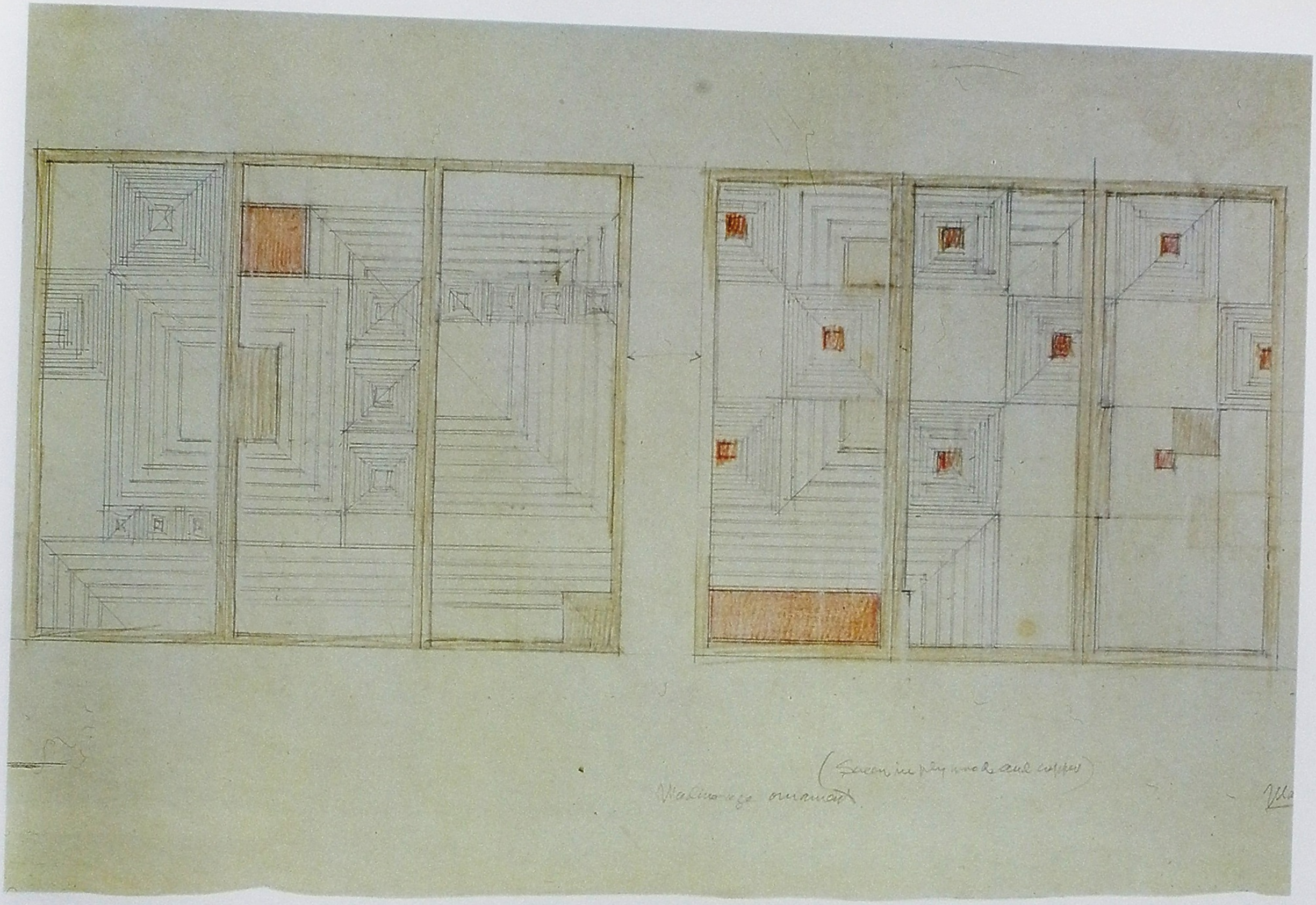


3401 WILLEY, MALCOLM, *Minneapolis, Minnesota*

Dining Room

There is no rug on this brick floor and the brick pattern matches that of the wall. The headband that joins the tops of all the doors and windows is typical of the majority of the Prairie Houses but the furniture is quite different. Both the armchair on the left and the armless chair on the right are asymmetrical and have a shelf under the seats as does the stool between them. With the chairs being drawn in and out from the table, one cannot imagine what would have been stored on the shelves. The table on the far left is mobile and can act as an extension of the main dining table. The sideboard in the centre has turned into a series of shelves with some cabinets below. The large piece of furniture placed against and attached to the wall has been replaced.

Photo: Bill Hedrich, Hedrich-Blessing, Chicago Historical Society.



3405 MACHINE AGE SCREEN, *Phoenix, Arizona*

Screen

This design is for an undetermined project. There were several folding screens designed by Wright over the years including those which were produced for the Keys House, the Price House (Phoenix) and the Hagan House. This screen is the most unusual, with no evidence that it was ever built. It is not known if this photograph shows two sides of the same screen or whether it illustrated two schemes for the same screen. It is the only three-panel screen that is known to be in existence. *Photo: The Frank Lloyd Wright Archives.*







3601 JOHNSON WAX ADMINISTRATION BUILDING, *Racine, Wisconsin*

Workroom
OPPOSITE, ABOVE: This view of the workroom was taken in 1939. It is rare for a colour photograph to last this long (see page 245 for colour image) but it was taken on a Kodak Kodachrome film. Examples of all of the original fabric colours have been captured: red for the credit department, blue for the branch house records department, beige for the sales promotions department and green to identify the billing department. Over time, the departments expanded and moved. Maintenance required re-covering of some of the chairs; this was not to the same pattern as made by the Chase Furniture Company but it is very close in colour.
Photo Courtesy: Johnson Wax.

Staff Restaurant
OPPOSITE, BELOW:
In design and style, the chairs in the restaurant are exactly the same as those in the working areas of the office, consciously maintaining an overriding theme throughout the building.

Table
ABOVE: This table is a combination of the desk and the chair. The curved elements of the base carry the line of the pyrex tubes used in the windows. The table was designed to be placed against a flat wall.





Gillen: Three-tiered Secretarial Desk, and Matching Chair
ABOVE: These pieces are built largely in accordance with the drawing illustrated in the 1938 *Architectural Forum*, the special edition on Wright. The main desk level – the middle level – has a removable semicircular area. There is a small swivel caster on the bottom of the largest and lowest tub. The accompanying chair is unlike the drawings and has a caned seat and back – the latter appears to swivel. Neither of these pieces seems to have survived.
Photos (desk) courtesy: Johnson Wax; (chair) courtesy: the archives of Henry-Russell Hitchcock.



McArthur: Three-tiered Aluminium Secretarial Desk and Matching Chair
CENTRE: These were not built strictly in accordance with the published drawings, but are still a close approximation. There is a patent listed on a tag attached to the chair and the table which only concerns the method of joinery. The leather seated chair is noteworthy because of the unusual arrangement of pivot points and the springs concealed under the seat; the table is rather dull by contrast. The desk has not been located.
Photos (desk) courtesy: Johnson Wax; (chair and table) courtesy: Thomas A Heinz, photographer at Kelmscott Gallery, Chicago.



Steelcase: Three-tiered Painted Tubular Secretarial Desk
BELOW: The final design is the best, with cleaner and more simple lines than its two precedents. The American walnut tops are a departure from Wright's almost continuous use of oak, the former being more refined.









3602 KAUFMANN, EDGAR, *Fallingwater, Mill Run, Pennsylvania*

Living Room
OPPOSITE, ABOVE: A drawing found at Fallingwater prompted the author to re-arrange the furniture accordingly. The result is a new and refreshing reflection of the building itself; one can feel the cascading of the different heights and cantilevers. Public tours will not see this arrangement since the furniture is set as the Kaufmann's used it, not as Wright had envisioned it. Both points of view have their positive aspects.

Guest Room Desk
OPPOSITE, BELOW: Built-ins abound in the Kaufmann House. The desk and shelf above it announce the new modern aesthetic of Wright's that is carried through the Johnson Wax building. Each of the bedrooms and the guest house have desks for reading during inclement weather.

Plywood Barrel Chair
ABOVE LEFT: This arrangement, which was shown on a Wright drawing, makes several parallels between the building and the furniture; the cascading and overlapping of the cantilevers recalls the balconies and the waterfall.

Table Light
ABOVE RIGHT: The table lights are fitted with bulbs commonly known as case lights or display bulbs. These are used in the display cases that would have been used in the Kaufmann department store. The covers pivot to give direct or indirect light as necessary.



3701 HANNA, PAUL AND JEAN, *Stanford, California*

Chairs

The chair on the left was repeated frequently in several buildings including Taliesin, the David Wright House (5030) and the Friedman House (5624). The one on the right incorporates the cut fretwork of the light screens but the boards constructed for the back were not used again. The idea of a folded back may have influenced the origami chair.





3703 JOHNSON, HERBERT, F, *Wingspread, Wind Point, Wisconsin*

Cocktail Table

ABOVE: Of smaller scale than might be expected for a large house, the size is quite appropriate for most other houses; not that a table like this is known to exist in any other house.

Ottoman

BELOW: All of the tables and this ottoman are based on a regular hexagon, two feet wide. The line of trim at the lower edge of the top is composed of a series of dentils which reflects those used throughout the house.







Interior

OPPOSITE: This interior view shows the opening up of space, with the dining and living areas differentiated only by the protrudence of the built-in couch.

Dining Table with Extensions
Narrow Barrel Dining Chairs

ABOVE: The table and the wall into the kitchen were originally designed so that the table could be drawn into the kitchen between courses. This apparently did not work as well as expected. The table extensions are actually small tables of the same width that can be attached to the open end. The barrel chairs are a lighter development of those designed for the D D Martin House (0405). Further examples of this chair appear at Fallingwater (3602) and Taliesin I (1104). The Martin chair is constructed of solid oak unlike this one, which is made of plywood.



3704 KAUFMANN OFFICE, *Pittsburgh, Pennsylvania*

The furniture is very well constructed. The design of the armchairs was developed through the use of drawings and by Wright taking the models back to Taliesin to refine the details. This resulted in one of the finest of all of Wright's armchair designs. The lines adopt subtle changes as they trace the outlines of the arms. The built-in desk can be used from both sides. Interestingly, the stools were not really for seating purposes but were built as much for ornamental effect. All six planes were designed and considered in this room, as is reflected in the integration of light into the ceiling. The plywood mural is complex but nevertheless provides a subdued and unobtrusive background to the room. No other works of art were hung in the space.

Photo: Victoria & Albert Museum, London

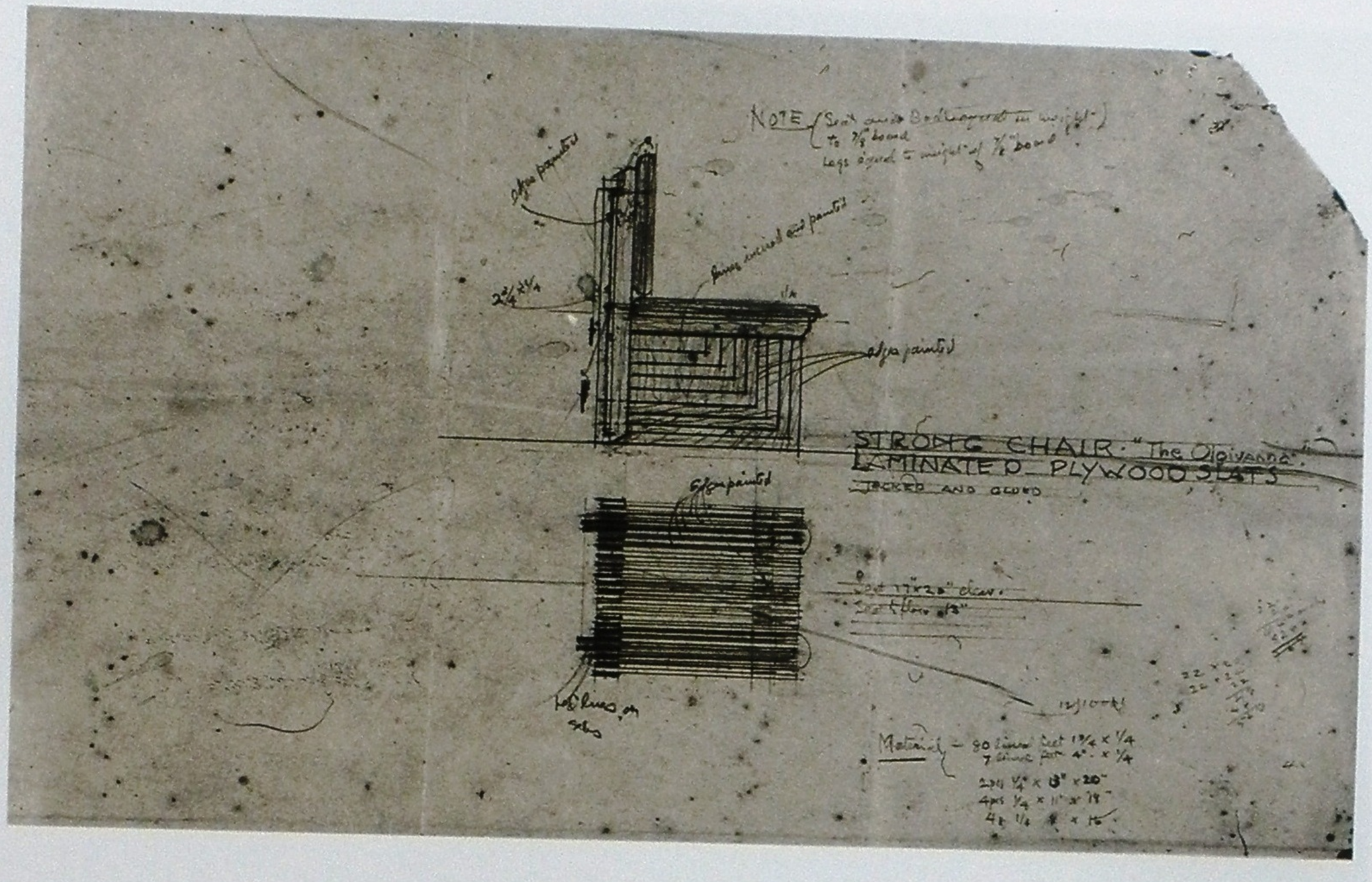


3803 WRIGHT, F L, *Taliesin West, Scottsdale, Arizona*

The quality of light has changed since the original redwood beams and canvas roof were replaced by the steel and fibreglass, but this has not affected the spatial quality. The double pitch of the roof adds a dimension that a two-level ceiling would not give. Bench seating allows the room to be occupied by a great number of people without being over-crowded, whilst by the same token a person could quite comfortably sit alone without feeling isolated.







Side Chair

This is a most intriguing chair. There is a drawing in The Frank Lloyd Wright Archives which indicates this to be a design by Wright himself. There is no date on it but it was executed some time after the late 1920s. It is constructed of quarter-inch strips of plywood, spaced a quarter inch apart and laminated into this composition. Unfortunately this is the only example of this particular line of experimentation.









3905 STURGES, GEORGE, *Los Angeles, California*

Side Chair
OPPOSITE, ABOVE: A variation of the Rosenbaum House (3903) chair, this example is more upright than the majority of others which are wider and set at more of an angle.

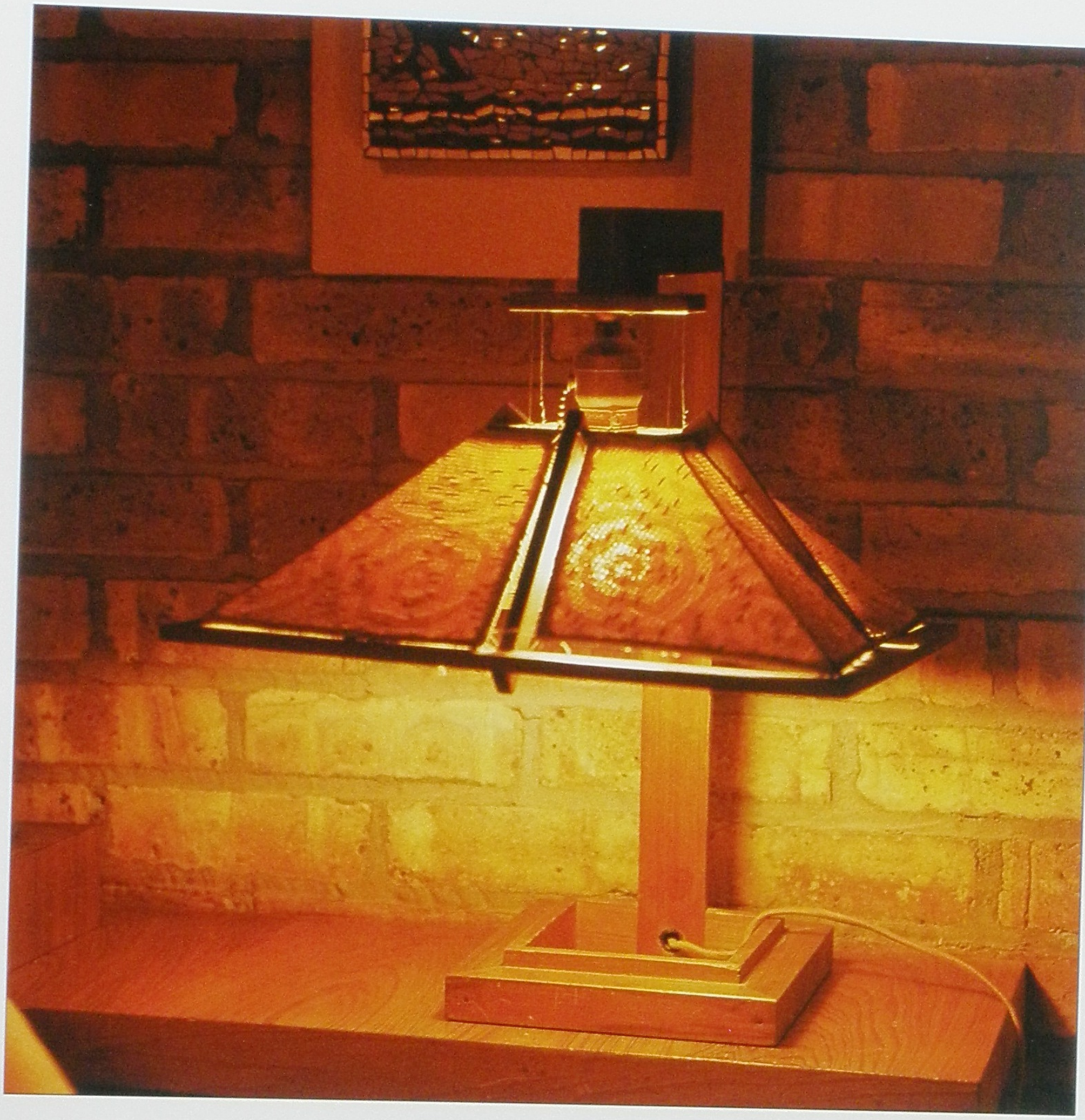
Dining Table
OPPOSITE, BELOW: 'Folding' the table legs adds stability to the table. The padded stools have no backs: one does not need to lean back whilst dining and it also saves space. The hinges indicate that the table top can come forward and expand.

Floor Lamp
ABOVE: With windows in only one wall of the living room, reading by daylight could be difficult. This floor lamp provides light where it is needed. It cantilevers quite a distance, is light and can be easily moved.

Butterfly Plywood Chair
BELOW: This appears to be the earliest of the 'folded' plywood chairs. They are also known as the origami chairs since they appear to be of a shape that Japanese paper folding would yield. There are several variations of this chair design as well.







4008 LEWIS, LLOYD, *Libertyville, Illinois*

Living Room
OPPOSITE: Wright had to be a very good salesman in order to convince a client to completely abandon all of their furnishings and accept his designs. Three of the best Usonian designs are found in this house: the coffee table in front of the built-in couch, the pole lamp at the end of the couch against the brick wall, and the table lamps with the pyramidal shades.

Table Lamp
ABOVE: The tapered shade of this lamp is very inventive. As the air around the bulb is heated it rises and is compressed. The compression accelerates the air and draws it out through the opening at the top. The bulb is tangent with the bottom of the shade which prevents glare from the bulb and allows for the widest spread of direct light. The translucent shade disperses well through the shade material. In this example it is made of cloth, but in most cases it is made of rice paper and grass cloth.





4814 LAURENT, KENNETH, *Rockford, Illinois*

Living Room
ABOVE: The bench at the extreme left extends through most of the house and faces the patio and the yard beyond. The chair to the left is like the Taliesin (4612), Hanna (3701), and Friedman (5624) ones.

Pole Lamp
BELOW: The pole lamp is of an outstanding design and is adaptable to many situations. The Laurent House example is unusual because the boxes are set at zero, ninety and one hundred-and-eighty-degree angles: three positions. The light off the wood reflectors is soft, highlighting the mellow tones of the brick wall.



4818 SMITH, MELVIN MAXWELL, *Bloomfield Hills, Michigan*

Dining Table and Chair

This is a unique dining room design. The chair designs are a reversal of the living room chairs at the Hanna House (3701), for the faceted wood backs appear to be 'folded' in one direction in one example and reversed in the other. This folding adds considerable strength to the construction and contributes to comfort in both examples.







4914 MOSSBERG, HERMAN T, *South Bend, Indiana*

Living Room
OPPOSITE, ABOVE: The Mossberg House appears to be ageless; in fact it could have been built fairly recently. The bench seating against the long wall is below the typical display shelves. The wood adds warmth to the white and is a welcome contrast to the brick.

Coffee Table
OPPOSITE, BELOW: Several variations are seen in many of the Usonian houses. The shelf provides tremendous storage space. Most of the shelves are about four foot square but are low and do not overwhelm the space. The broad legs give more support than is required and yet present an open feeling to the table. They extend past the shelf and the top, breaking the massive surfaces visually.

Armchair
ABOVE: First seen at Taliesin in the late 1920s, this chair has a trim appearance. The plywood panels on the side keep the frame square and resist force. The angle of the top rail is set at an angle which supports the back on the flat level.





5020 NEILS, HENRY J, *Minneapolis, Minnesota*

Hallway

OPPOSITE: Pole lamps were generally hung from the ceiling but in the Neils House, the Lewis House (4008) and at Taliesin they were also set on bases. The hall chairs are variations of those at the Hanna House (3701), with the cut fretwork at the base adding an elegant touch.

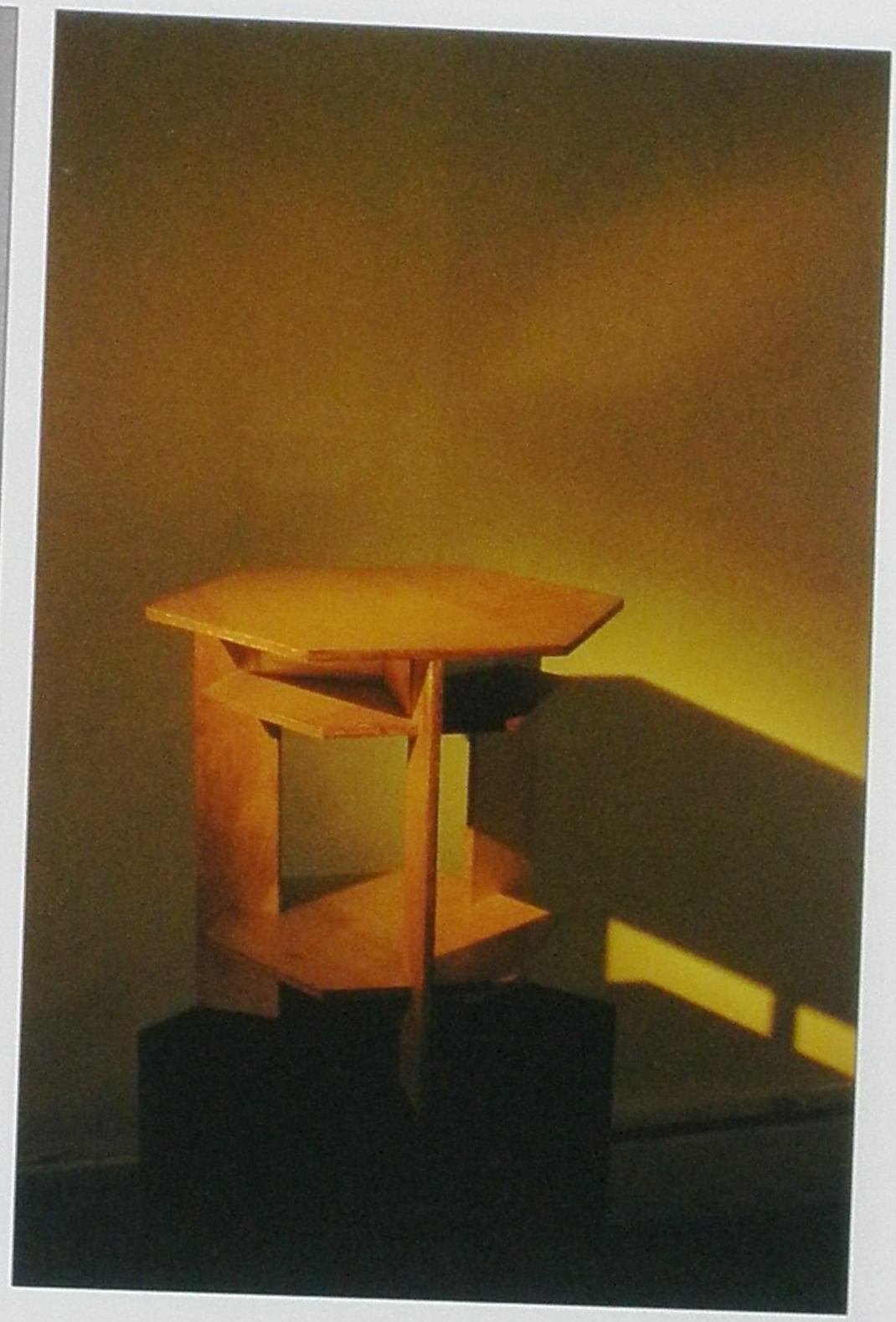
Living Room

ABOVE: The hexagonal tables are similar to those at David Wright's House (5030). The hassock is made of plywood and is similar to the ones at the Mossberg House (4914). Mr Neils was in the stone business and this house is one of few to be constructed of granite.









5030 WRIGHT, DAVID, *Phoenix, Arizona*

Dining Chairs
OPPOSITE, ABOVE: Wright was always experimenting with new uses for existing materials. These chairs are simple designs that could have been made by a carpenter on the site. The round seats can be partially or completely covered by a cushion.

Armchair
OPPOSITE BELOW, AND ABOVE LEFT: This chair looks as if it would be unable to offer arm support with such small stubby projections, but because one sits so far back it works well. Many Usonian houses, such as the Friedman House (5624), used these chairs. The sectional back cushion supports one's back well.

Hexagonal Table
ABOVE RIGHT: These tables can be placed together in many combinations. They are light but can nonetheless support considerable weight. The shelf is handy for regularly used items such as cigarette cases and ashtrays.



5214 ZIMMERMAN, ISADORE, *Manchester, New Hampshire*

Living Room

The tea tables replace the larger coffee table in this small living room and the ottomans double up as seating when several people occupy the room. The music stand was a special request of the Zimmermans after seeing how well it worked at a programme given at Taliesin (the Zimmermans often hosted classical music recitals). The material used for the table lamp shades was derived from Mrs Zimmerman's favourite wallpaper.



5215 PRICE TOWER, *Bartlesville, Oklahoma*

Living Room
The drapes are a design based on some earlier designs of Wright's and are produced by Schumacher. Some of these patterns are still available. The coffee table has a small half-round trim strip tacked to the edge of the top.



5314 USONIAN EXHIBITION HOUSE, *New York*

Dining Room
This building was erected as part of an exhibition in the early 1950s on the site of the Guggenheim Museum. The chair and table designs were first used here. Later, the chairs appeared in the Trier House (5724). This is one of the finest interiors of the Usonian era. The mix of several types of space in a single room is a trademark of Wright's. The tall doors on the right might not be cost-effective these days. The house was demolished soon after it was erected to make way for the Guggenheim Museum. The woodwork for the house has been passed around several times. One would like this fine building to be rebuilt wherever the location, even on a farm in central Illinois.
Photo: Ezra Stoller ©ESTO.



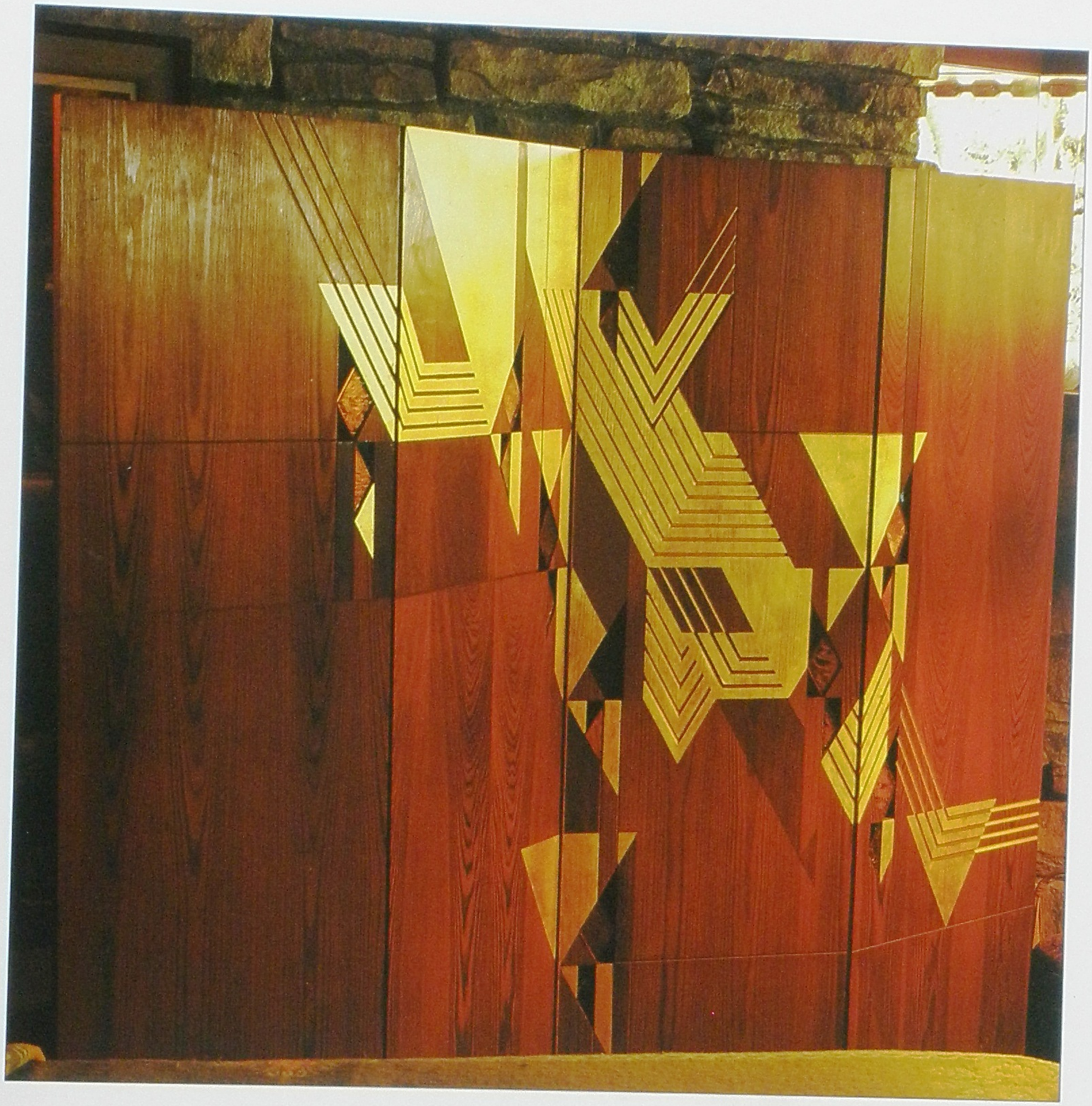


5318 WRIGHT, ROBERT LLEWELLYN, *Bethesda, Maryland*

Coffee Table and Hassock

The shape of the house is reflected in the coffee table and the hassock. The table legs are set at angles and form the shape of an abstract elm leaf. The table lamp on the left is a recent reproduction.





5410 HAGAN, ISAAC NEWTON, *Chalkhill, Pennsylvania*

Bedroom
OPPOSITE: The simple cut out of the lights above the bed gives a warm light as the glow reflects off the cedar boards. They are placed at perfect points for reading in bed.

Folding Screen
ABOVE: Several years ago a terrible fire hit the Hagan House and burned most of its contents. This screen was one of the most impressive pieces in the house. Often Wright and his secretary, Eugene Masselink, would work out this kind of decorative abstraction together.





5507 LOVNESS, DONALD & VIRGINIA, *Stillwater, Minnesota*

Dining Table and Chairs
The Lovness' not only built the house themselves, but also constructed all of the furniture and lighting from plans provided by Wright. After completing this house they built a second one on another part of the same property (5824). The chairs and couch are based on the Taliesin chairs (1104). The coffee table is like those of the Mossberg House (4914) and the tall back dining chairs like those of the Rayward House (5523). The pole lamps produce good light for dining.



5510 TONKENS, GERALD, *Amberley Village, Ohio*

Interior

The house is one of the largest of the Usonian Automatics. These were intended to be hand built by the clients in order to save money. The concrete blocks with steel reinforcing is a carry-over from the Los Angeles experiments of the 1920s. Most of the furniture in this room is from the Heritage-Henredon collection. There are several textures and colours to the upholstery fabrics.



5523 RAYWARD, JOHN, *New Canaan, Connecticut*

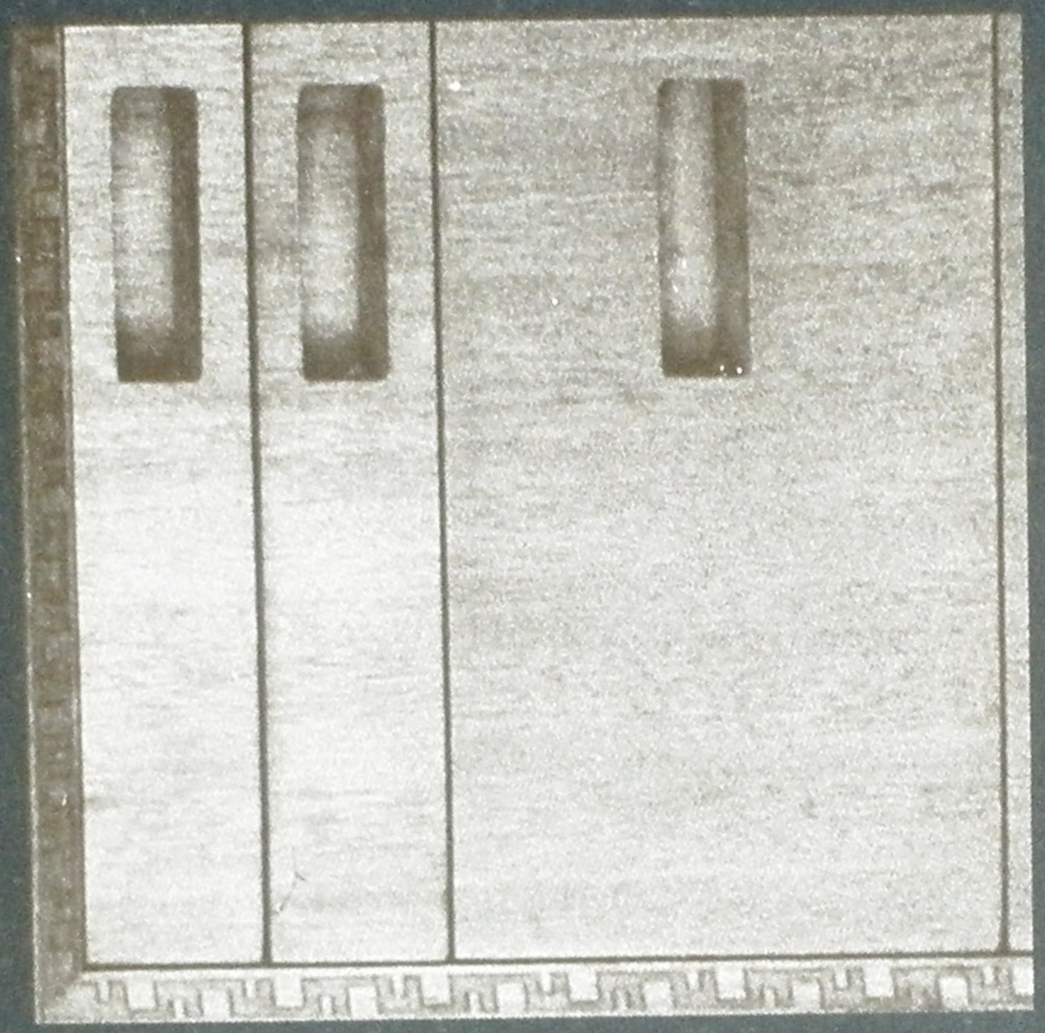
Dining Room

ABOVE: The photograph appears to have been taken just after the house was completed, because the storage and display shelves in the centre are bare. The dining table appears to have used black glass for its surface. The dining set is from the Heritage-Henredon series. The glass is set into the concrete block wall without any trim or window jamb, much like those used at Fallingwater (3602) and other later houses. The high windows and clerestories on the left keep the spaces very bright. The space is much like that of the Laurent House (4814).



5824 LOVNESS, DONALD & VIRGINIA, *Stillwater, Minnesota*

Dining Chairs
These chair designs which were not used for the Barnsdall House (1705) were, however, made for this cottage. The cushions were made by Mrs Lovness, a remarkable seamstress. The bench seat and shelves above are used in most of Wright's Usonian houses.



CHAPTER FIVE

The Heritage-Henredon collection of designs is a large one. These are the first designs that were associated with Wright to be produced for public consumption. There were many innovations included in the series such as table groupings, sliding tops and nested pieces in square, triangular, and circular shapes.

The characteristic that wove all the pieces into a single series was the chamfered wood edge with an abstracted Greek key motif carved into the upper surface, covering the edge of the laminated wood. All of the pieces were executed in mahogany. The veneers of the tops were handled artistically: hexagonal tops had triangular veneers meeting at the centre; some surfaces were bent at the end and the grain of the veneers waterfalled over the edge, along with the drop of the top.

The potential arrangements of several of the small table designs were considerable. The triangular and hexagonal tables, in particular, are suited to clusters and linear arrangements for storage, display and seating. The smaller triangular and hexagonal tables are the best of this type. The edges of the table adapt well to various arrangements; a fact appreciated in most of the promotional photographs taken.

There are many clever details associated with this line such as the pull-out feature of the desk enabling it to be used as a typing table, and the interchangeable bases. The elimination of any hardware door and drawer pulls is a favourable factor. The cut out flush pulls are unlike the rest of his furniture, with one exception: the bedroom closet doors at the Little House in Wayzata, now installed in the Lovness Cottage near Minneapolis.

One of the goals of this line was for the 'design to make the home more efficient as well as more beautiful'. This is the only statement associated with Wright's furniture that discussed the efficiency-increasing ability of any feature.

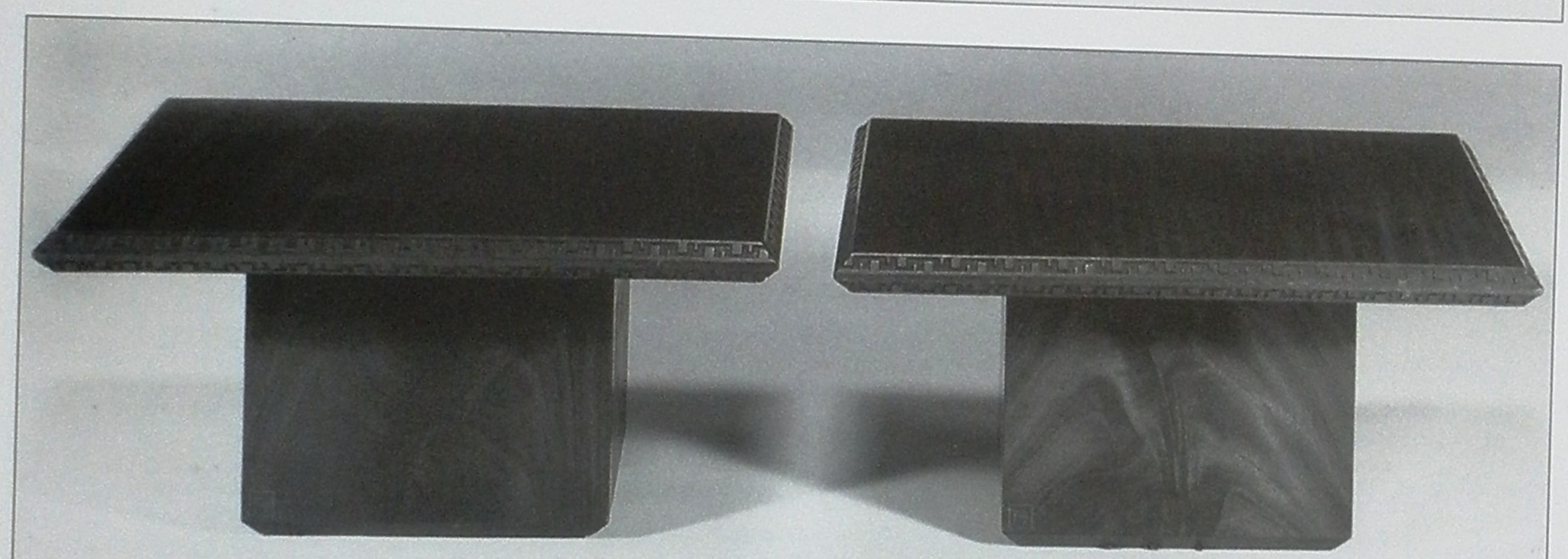
The most distinguishing feature of the Heritage-Henredon line was that each piece is identified as a Wright design by a branded signature which was often accompanied by a red square. None of the pieces from the rest of his career is marked or identified.

The series was not financially successful, although, apparently, it did not lose money. The line was perhaps unsuccessful because people failed to associate it with Wright's usual work. The use of mahogany, the carved edge detail and the lack of spindles may all have contributed to it not being accepted. Now, of course, the line is sought after, commanding ever increasing prices.









HERITAGE-HENREDON DESIGNS

Wright originally designed three lines of furniture. They were called: *Burberry*, *Four Square* and *Honeycomb* and were circular, square and hexagonal respectively. The line ultimately merged into the *2,000 Series* that incorporated all three geometric shapes. There were about thirty designs in the *2,000 Series* brochure illustrating the pieces. All of the pieces were stamped with an identification mark and/or tag. This is unlike all of Wright's other furniture which was unmarked with regard to the designer, maker or year of production. Elizabeth Gordon, editor of *House Beautiful*, seems to have been behind the venture to a large extent. Wright and she came together as the result of an article which she published in April 1953 entitled 'The Threat to the Next America'. In the article she warned against the 'less is more' movement which Wright responded to. She may have introduced Wright to key people at Heritage-Henredon and Schumacher, but Wright seems to have already known the President of Martin-Senour Paint Co.

An extract from the brochure reads: 'Mr Wright's organic concept of design is expressed in the carved perimeter moulding detail which focuses the interest to the edges creating (as in nature) a decorative, three-dimensional outline. The ingenious handling of this moulding recalls it as part of the design and not on the design. A natural finish has been applied to the selected mahoganies to enhance the true natural beauty of the wood grain. The intrinsic beauty of natural cleft flagstone and aged copper has also been unblemished by artificial treatment. Here is furniture with integrity of design, not pretence, furniture with innate beauty stemming from excellent relation to utility, natural use of fine materials, beautifully executed and with proportions which recognise the human scale.'



CHAPTER SIX

Colour, Materials, Details: Most of Wright's work was not photographed upon completion. If early photographs do exist, they are casual family snapshots which make it difficult to determine room arrangements, wall colours, upholstery materials and wood finishes. The furniture was not considered to be of any particular value until very recently when these pieces went to auction at establishments such as Christie's and sold for very high prices. There are very few scraps of cloth and leather to give any hint of the original composition, therefore what does exist has become priceless.

On the other hand, paint can obscure the varnish of wood furniture, and the colour and texture of stained wood and plaster. Wright's genius can thus be altered with a simple coat of paint. The colour of materials such as brick, stone, glass and ceramic tile is more difficult to change; paint can be removed from them and their original qualities can be reinstated. Upholstery and other fabrics are often discarded and no trace of these is usually found. Rugs are thrown away or cut up, as in the Coonley House case, and then used in apartment buildings as hall runners.

The section on detail has been included to give people a wider view of some of the details rarely discussed in architectural terms. The designs vary considerably but are the result of careful study on the part of Wright. The proportions of the pieces are important as they relate to the whole of the wall and the space within which they exist. These details were often experiments: some, such as the Cheney House, were more successful than others. They are the most important elements in differentiating between a Wright interior and those of other progressive designers.

If a client had a house designed by Wright, it required a major change in his or her lifestyle, particularly during the Prairie years when there was a radical difference between life in a typical Victorian house and life in one of Wright's houses. In the later Usonian era many of the clients would hear stories of the 'crazy architect'. Wright's buildings often became status symbols, often indicating a certain rebelliousness on the part of the client.

The interior appointments often cost a lot of money, usually several times the cost for a comparable item if bought ready-made. However, at the beginning of Wright's career nearly everything for the home had to be custom made, as few items were available ready-made in shops. These clients had to have not only the vision, but also the means to afford items such as custom matching draperies and rugs.

In all of the groups represented in this chapter, there are two items that stand out from the rest. These are the rugs from the Coonley House and the Flower in the Crannied Wall sculpture at the Dana House. The beauty of the Coonley rugs allows them to stand on their own with any great piece of abstract art, but the meaning and integration that they bring to the overall harmony of the interior cannot be overstated. Likewise, the beauty of the terracotta sculpture that greets everyone who enters the Dana House is unsurpassed. The smoothness of the figure and the integration of the finial are in perfect balance. The small block discerned in the early photographs would have added the final touch to this wonderful piece.





COLOUR

One of the most important characteristics of a building designed by Frank Lloyd Wright is its colour. This does not refer solely to the individual colour of the brick or the wood, but to all of the associated colours. Wright's sensitivity to colour and texture extended to furnishings and landscaping, as well as to buildings.

Landscaping was such an important component that in Wright's Prairie years he employed Walter Burley Griffin, a graduate of the University of Illinois and an architect, land planner and accomplished landscape architect. Amongst other projects, Griffin drew plans for the gardens of the D D Martin House in Buffalo and also for the entire development on a private street (Millikin Place) in Decatur, Illinois, the site of the Robert Irving House. Wright employed Jens Jensen and others on the Coonley Estate. None of the schemes has been maintained over the years, making it impossible to evaluate them or, more importantly, to enjoy them.

The problem with real estate and furnishings is that firstly, they need to be maintained and secondly, they wear out. Over time, the taste of the original clients and later owners changes. This presents certain problems in the appreciation of Wright's designs, for changes by owners may obscure his expertise and sensitivity. No one is advocating that every building should be brought back to its original condition, although that would be instructive and wonderful. However, sensitivity applied to the history of the colours would be appreciated by everyone. If one is plastering, some of the original pieces should be saved so that the colours can be studied; when refinishing wood, it is advisable to leave in original condition, the bottom of the table, chair or the inside of the closet door; when re-upholstering, it is beneficial to leave a swatch of the original material inside the finished seat or cushion, so that this can be found by the next owner or generation. If all evidence of this kind is discarded, no one will be able to recreate the original condition, even if he or she wishes to do so. The starting point at which to appreciate Wright's use of colour would be in his presentation materials, the renderings and coloured elevations.











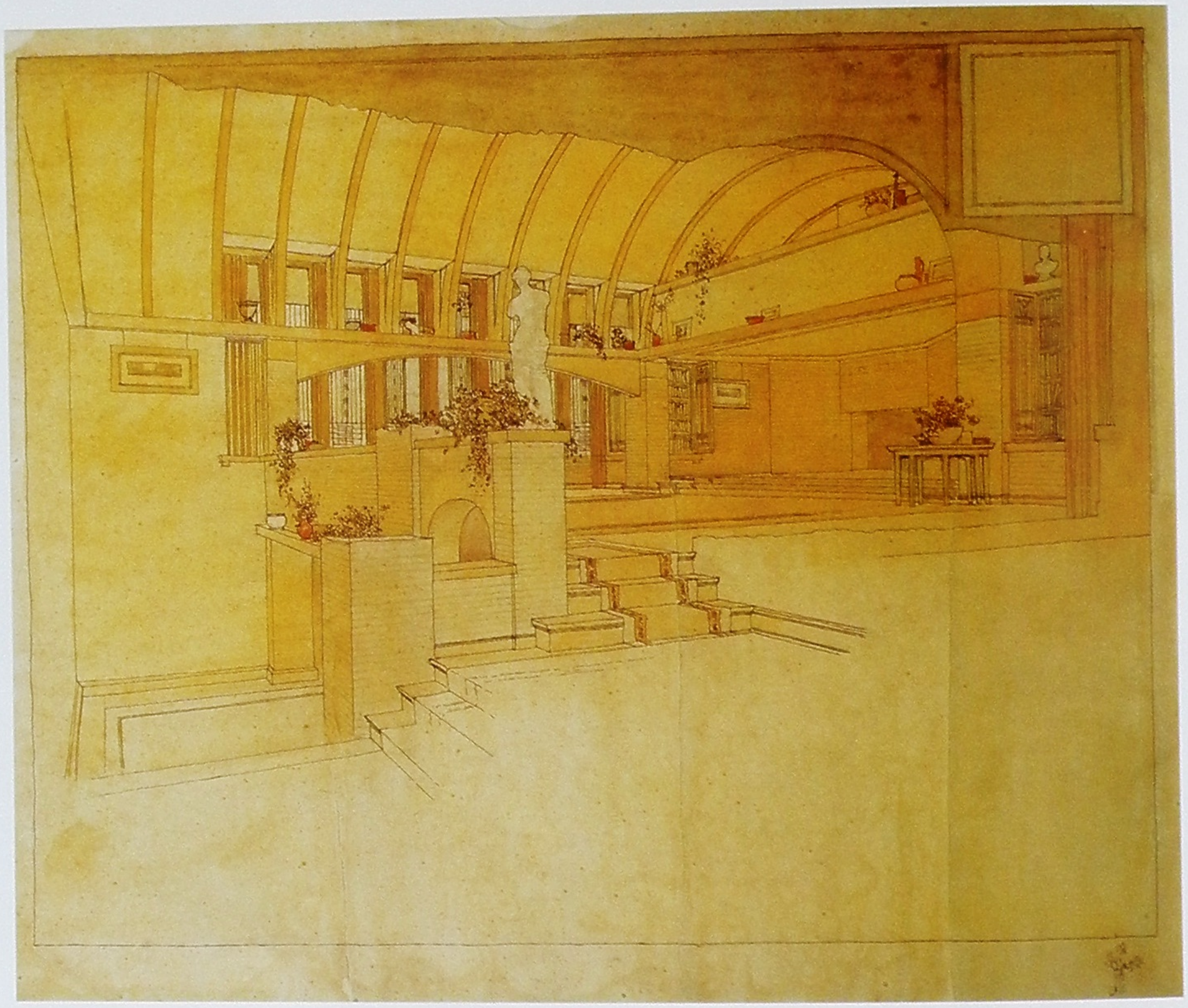


Watercolours
PAGE 228: Wright was not known as a Fine Art painter. These two watercolours are some of his earliest colour works. They seem to be of either the Indiana Dunes or what is now known as Illinois State Beach Park, north of Chicago on Lake Michigan.
Both paintings are courtesy of the John Lloyd Wright Collection, Avery Library, Columbia University.

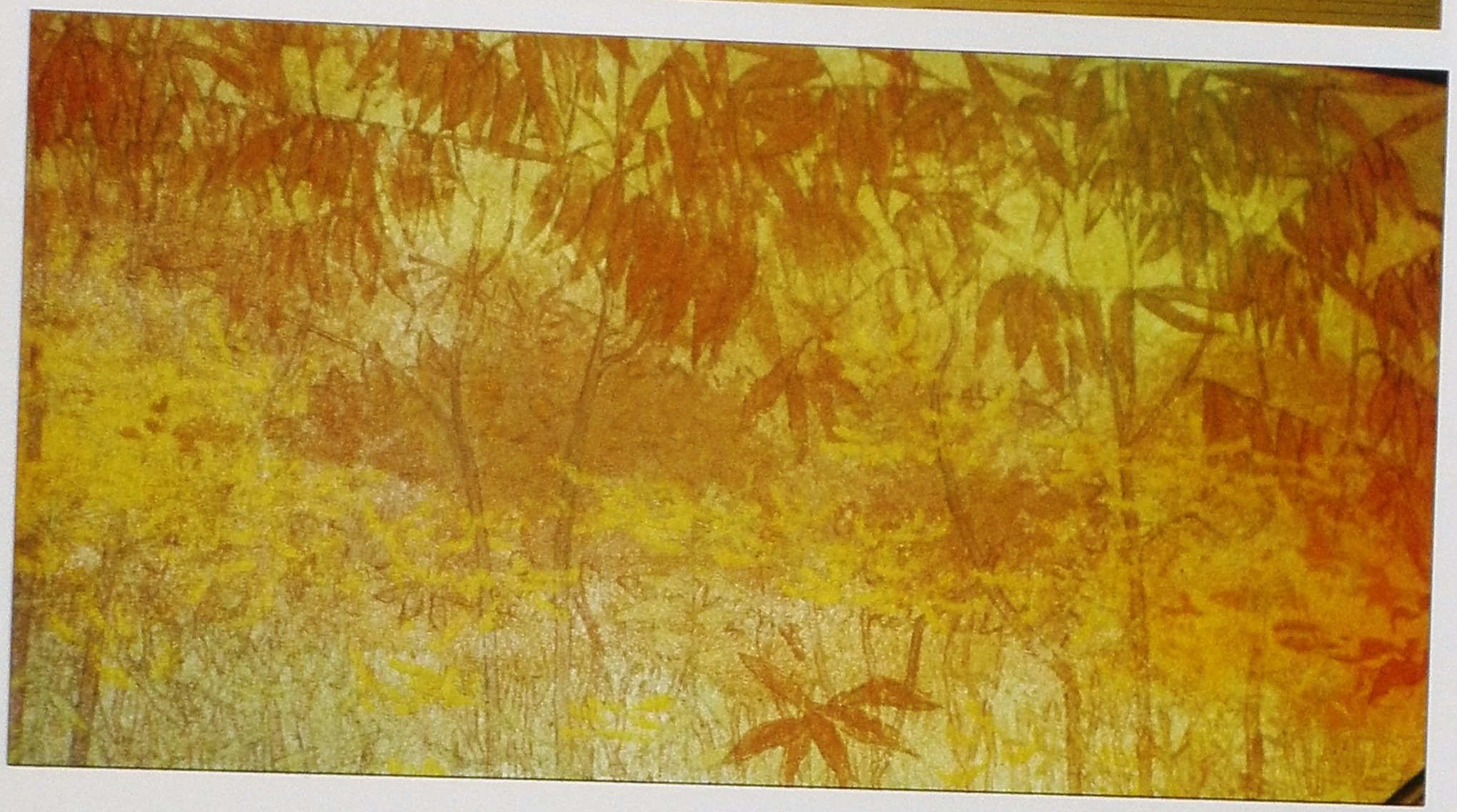
8901
Frank Lloyd Wright House, Oak Park, Illinois
PREVIOUS PAGE: Wright's own 1889 Oak Park house is enlightening. The natural colours of the cedar shingles and the Chicago common brick in its light salmon tones are contrasted with the pea-soup, olive-green paint of the trim boards. Ernest Albert had rendered several of Wright's early buildings before Marion Mahoney became an employee. *Courtesy of the John Lloyd Wright Collection, Avery Library, Columbia University.*

9307
Frank Lloyd Wright Addition, Oak Park, Illinois
OPPOSITE ABOVE, AND ABOVE: The playroom addition to Wright's home in Oak Park had been redecorated several times before the recent restoration. The barrel-vault ceiling is ribbed with twin sets of oak moulding. The colour in the moulding appears to have been coated with a varnish that may have darkened over the years. The most remarkable detail is that the red and green colours alternate above the spring line moulding on each band. The yellow paint outside the band is a









later addition. The playroom mural was by Orlando Giannini but probably involved collaboration. Wright used the colours in the mural throughout his career. The gold paint reflects the natural light from the windows and the skylight, changing throughout the course of the day. The sand and sky colours are typical of what might appear on a wall surface.

0803
Coonley House, Riverside, Illinois
PAGE 230 AND PREVIOUS PAGE, BELOW LEFT: Page 230 shows the living room of the Coonley House. As discussed further in the chapter on Textiles, the colours in the Coonley rug (p244) reflect those in the house. In this case the red of the rug is reflected in the red wall plaster in the dining room.

9905
Susan Lawrence Dana House, Springfield, Illinois
OPPOSITE AND ABOVE: These two interiors and one exterior of the Dana House in Springfield illustrate what Wright had in mind before the final decision was made by the client. The renderings and presentation drawings were all controlled, the ideal solution by Wright.

BELOW: The dining room mural has been over-cleaned and some of the vibrancy has been washed away but the colours inspired by Wright – the sumac and the goldenrod – still come through. The mural was painted by George Niedecken, who later became a decorator and worked with Wright on many commissions.

PREVIOUS PAGE, BELOW RIGHT: This was one of the few original sections of plaster wall in the Dana House that was left untouched until several years ago. The texture of the plaster is one that most plasterers would try to avoid when attempting to achieve a flat wall surface. The plaster is considered 'burned' by over-trowelling. Wright wanted this kind of texture in all the Prairie interiors. The method resulted in open pores, some as large as a quarter of an inch. The surface is quite lively when powders of different colours are mixed into the final coat. When examined closely, it resembles a painting by Monet or Seurat because of the small areas of rich colour. The overall effect was of a brown tone and each day's light would give the wall a different appearance: sunny days would make the wall darker with shadows in the recesses; overcast days would allow light into the pores and reduce the shadows.





9606

Isadore Heller House, Chicago, Illinois

OPPOSITE: Recently restored and landscaped, the Heller House is again displaying its original colours. The written descriptions of the frieze were discovered below layers of paint and were found to be in the range of the brick colours. This is the same as discovered on the Dana and the Winslow Houses. The banded brick is unexpected but is in keeping with the ideas expressed in one of Wright's articles on tapestry brick.

Martin-Senour Paint Chips

ABOVE AND BELOW: In the 1950s Wright was being sought after by several companies to produce various lines. *House Beautiful*, under Elizabeth Gordon and with the assistance of John de Koven Hill, coordinated several of these companies that included Heritage-Henredon furniture, Karastan carpets, Schumacher fabrics and wallpapers, and the Martin-Senour Company for paint. Wright and Martin-Senour produced a line called the Taliesin Palette. It consisted of thirty-six colours ranging from Oyster Shell White No 999, to Midnight No 36. It included many colours that have been associated with Wright over the years, such as his famous Cherokee Red No 68, as well as colours found in all parts of his career, like Green Olive No 620 and Dark Eggshell No 726. Number 396 was of course called Spring Green. Some of the colours, particularly the blues and pinks and some of the greens seem out of place in any of Wright's buildings.











DETAILS

Nathan G Moore House, 1895
OPPOSITE AND OVERLEAF: Some of the woodwork on the first floor still survives, the most telling being the balusters by the stair tread and the checker-board pattern above the fireplace trim. The flat ceiling board and the doorway trim anticipate the Prairie period.

Nathan G Moore House, remodelling, 1923
ABOVE: The remodelling details are similar in many ways to those of the Barnsdall House in Los Angeles, built just a few years earlier. The mouldings over the fireplace appear to be an afterthought.

B Harley Bradley House, 1900
BELOW LEFT: The classical mouldings have been replaced by plain, simple oak trim strips. The method used on the fireplace trim shows that Wright was thinking about planes and how the trim should express that idea.

Darwin D Martin House, 1904
BELOW RIGHT: The austere D D Martin House has a more formal trim with the Roman ogee as part of the set. The headband includes a strip of dentils in a very complicated set of trim runs.















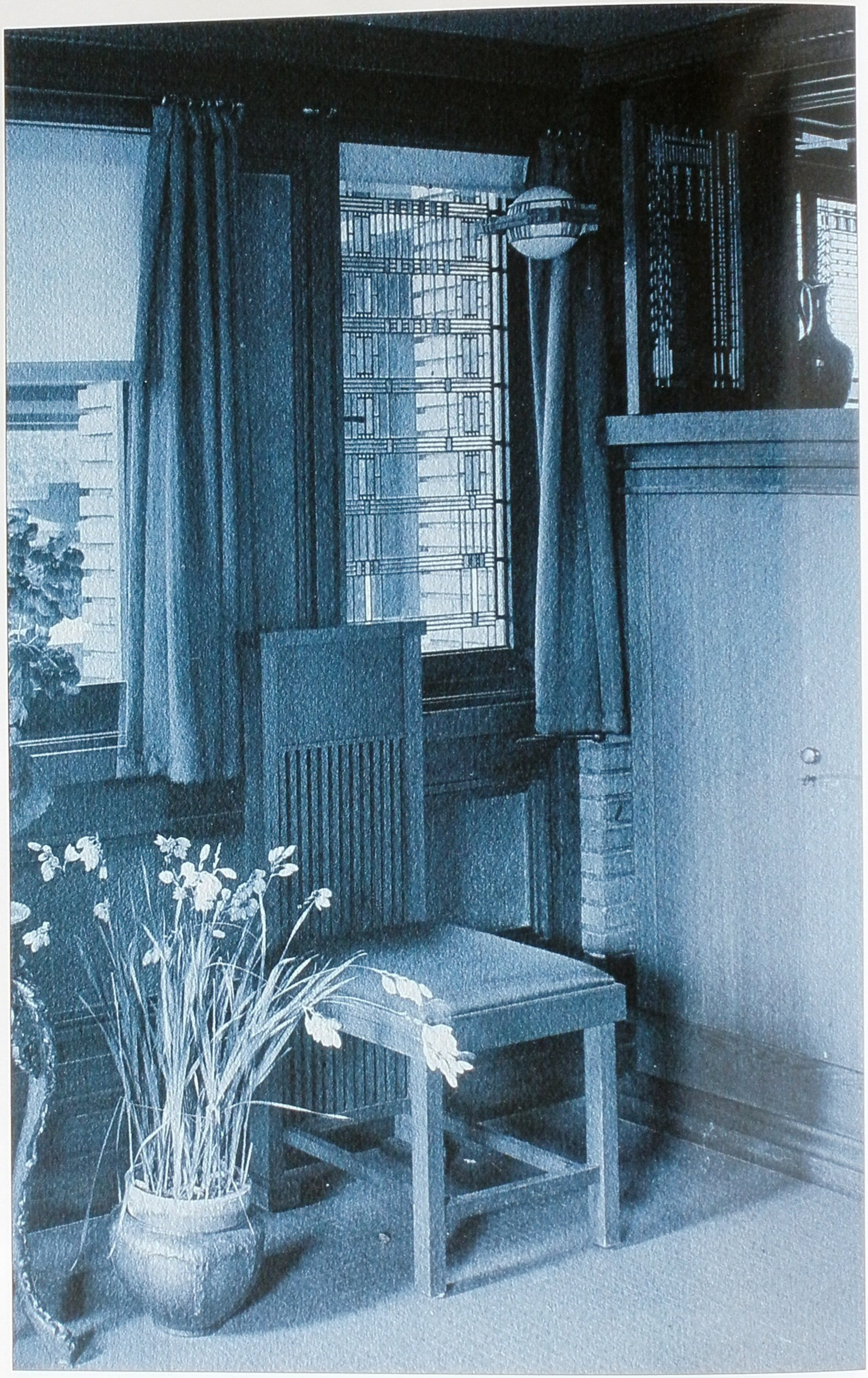
Edwin Cheney House, 1904
ABOVE LEFT AND CENTRE RIGHT: Plain flat surfaces with an edge reveal are used on these boards of fir. It is unusual that this house is not trimmed in quarter-sawn oak.

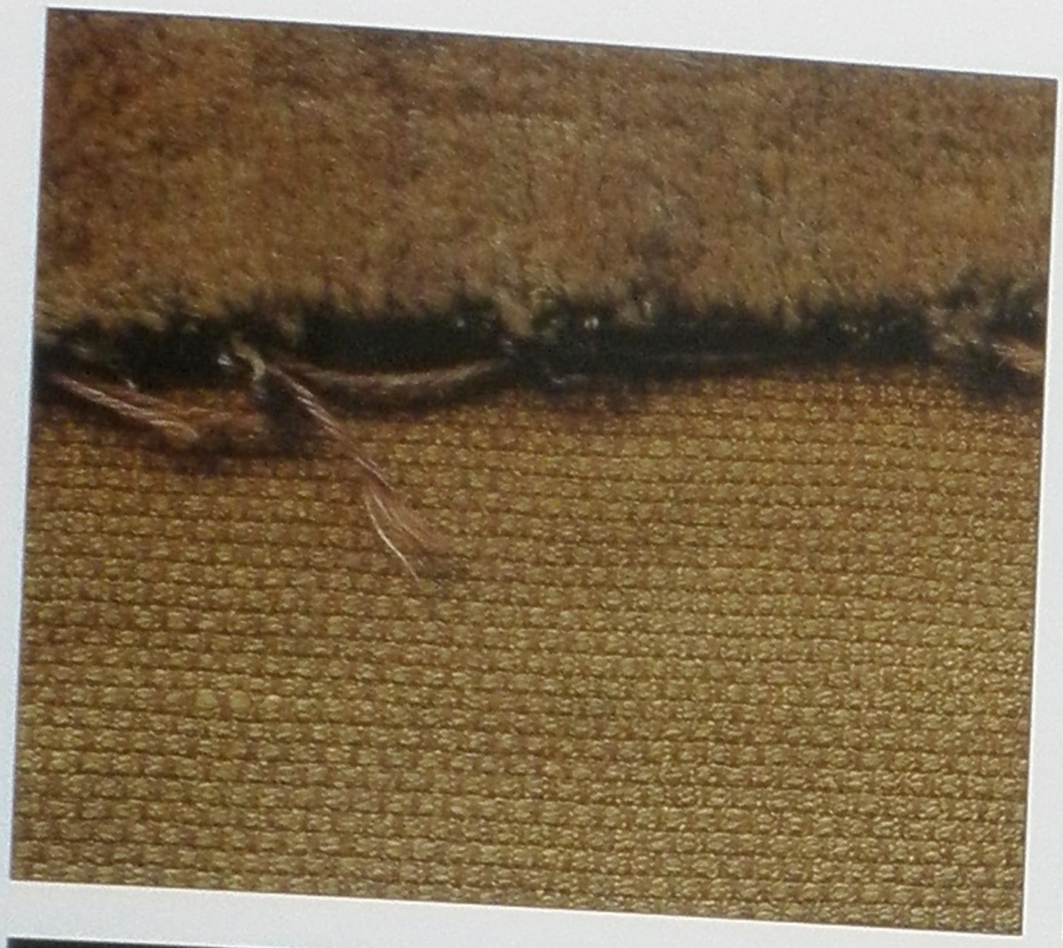
George Furbeck House, 1897
ABOVE RIGHT: The line of the trim takes a Prairie turn but the profiles are of earlier Victorian character, though machine-made, not carved.

Steven M B Hunt House, 1907
CENTRE LEFT: The Hunt House contains the most commonly used trim arrangement of Wright's Prairie years; this can be seen if one looks at the base and the headband.

Charles Ennis House, 1924
BELOW LEFT: With so much to see at the Ennis House, one can miss this large wood trim below the ceiling. Stories relate that Wright did not finish the job and Mr Ennis supervised the final details. This detail would support this. Double egg and dart lines running below the wave curl motif seem out of place in the concrete block house: perhaps added by a later owner.

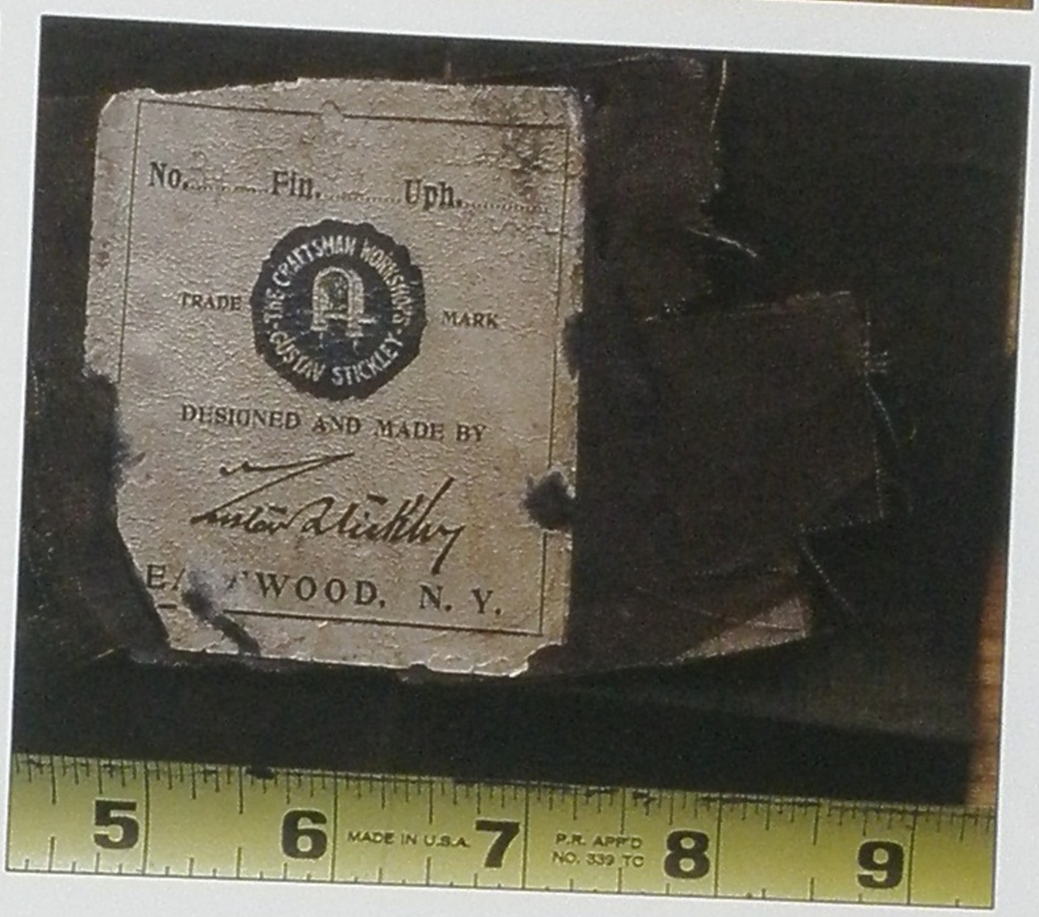
F F Tomek House, 1907
BELOW RIGHT: The Tomek House trim detail builds on that of the Hunt House, by adding a reveal strip cut from a single piece of wood and run through a saw giving it an offset.











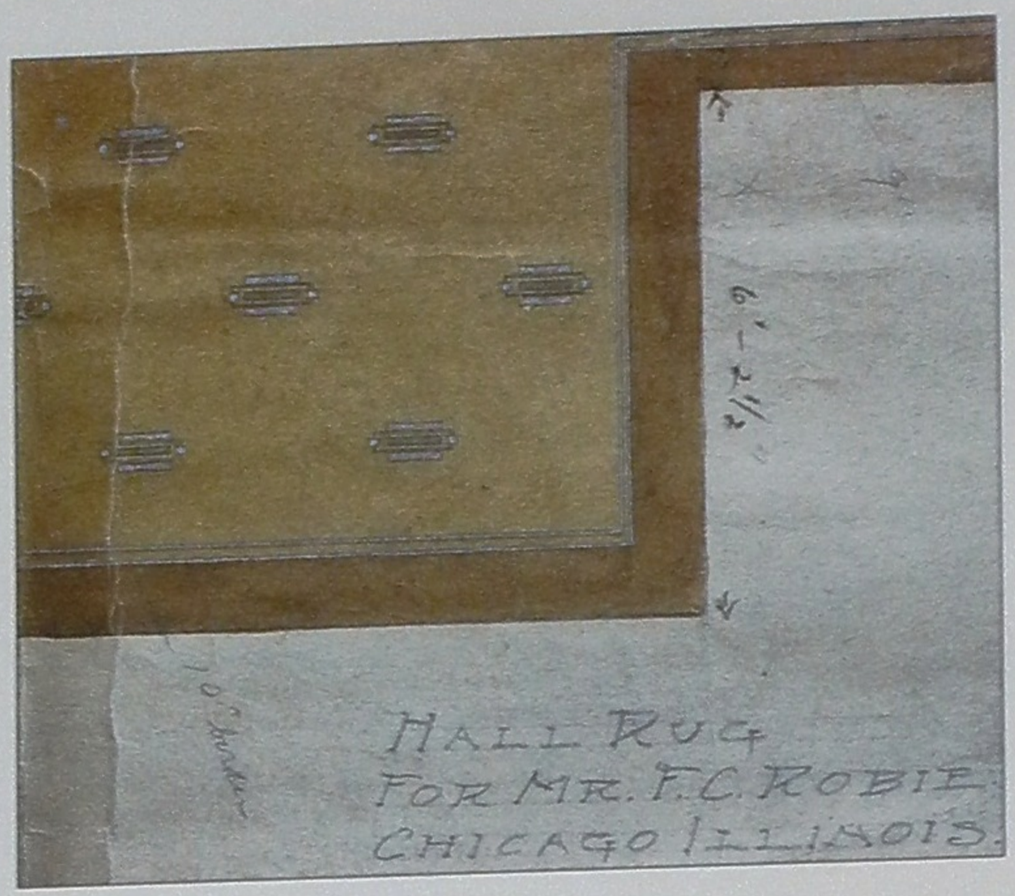
TEXTILES

Much information about Wright's work has been lost to us since he began his practice over a century ago: client files and correspondence from the Prairie years, families of clients, and many of his buildings have disappeared. Perhaps more importantly, the majority of the fabrics and rugs used in his buildings have either worn out or have been updated. The colours and textures of these bring harmony and order to the interiors. The wrong fabric and rug can be jarring, while proper use creates a pleasant atmosphere.

0405
Darwin D Martin House, Buffalo, NY, Green Silk Drapes, Green Rug
OPPOSITE AND ABOVE: It is unclear if Wright designed or merely specified the golden and yellow-green of the rug and the matching silk fabric of the drapes. In a close-up view of a portière at the Dana House in Grant Manson's book on page 125, the fabric appears to be oriental cloth, perhaps silk. It looks a dark red-orange colour with golden-yellow ornament/design. Most drapes were not patterned by weave, embroidery or printing. The Coonley House drapes had an edge border; those at the Barnsdall House seem to have an edge detail towards the bottom.

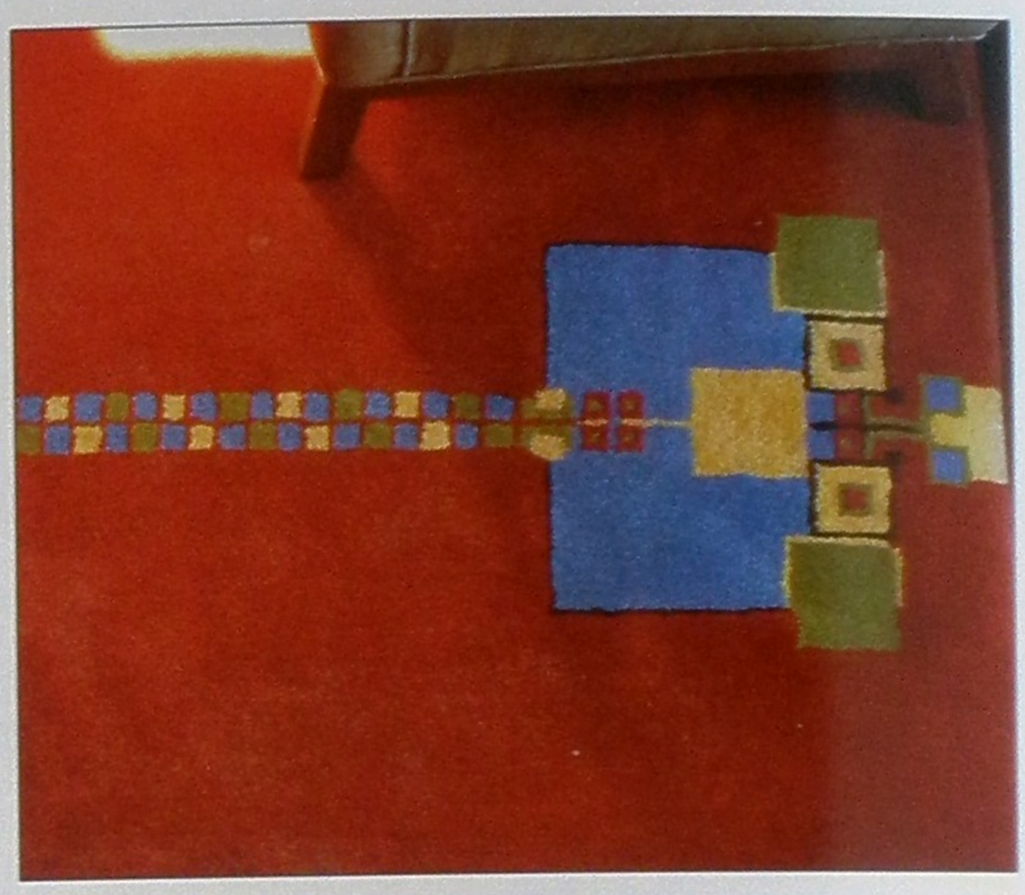
Cut Brown Velvet
BELOW LEFT: Various pieces use cut velvet at the Martin House. The easy chair and footstool are two prominent pieces covered with a diamond-patterned cut velvet. The fabric shown may not be the exact match to the original; it was passed down through the family. The colour appears accurate and in harmony with the brown Stickley fabric, but the original velvet looks as if it had a reversed cut.
D D Martin photos: University Archives, SUNY, Buffalo.

Brown Cloth
BELOW RIGHT: This Stickley fabric was passed down through the family. There is no informations as to where this may have been used in the house. The large living room settle and dining chairs both exhibit characteristics present in this fabric. It is very close in colour to the floor tiles used throughout the first level. The colour of the magnesite flooring used on part of the second level has been damaged, hence the original colour is difficult to determine from the areas exposed.









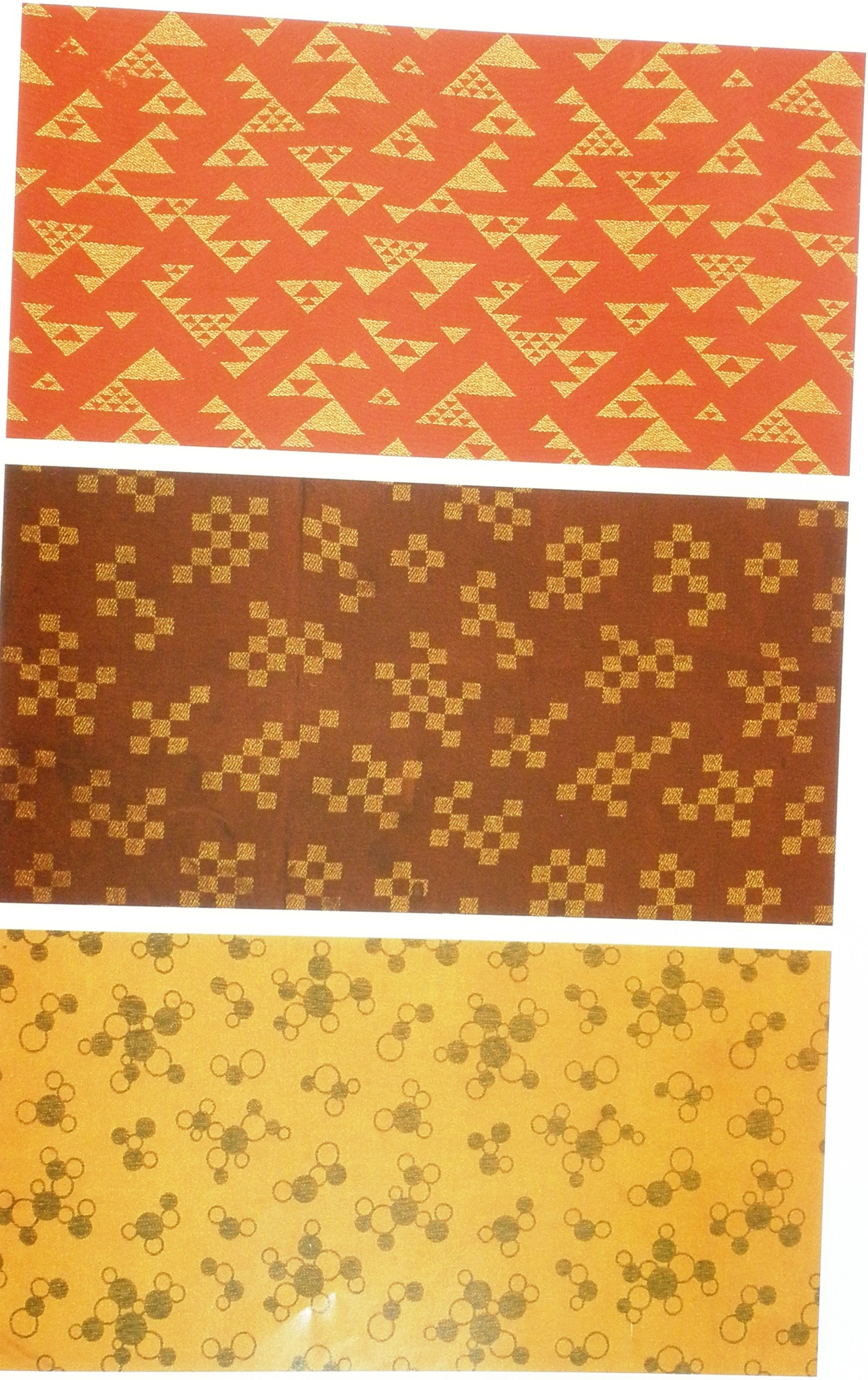
0908
Frederick Robie House, Chicago, Illinois, Rug
ABOVE LEFT: As with the Coonley rug, all the materials are in the Prairie Archives, Milwaukee. A newly manufactured rug which is a close approximation of those original materials was recently donated to the University of Chicago, the owner of the Robie House. The drawings of the rugs were issued from Wright's office and the yarn sample cards came from Niedecken's. The colour parallels have not been investigated in the Robie House.
Photo: Prairie Archives, Milwaukee Art Museum, gift of Mr and Mrs Robert L Jacobson.

0620
E P Irving House, Decatur, Illinois, Rug
ABOVE RIGHT: There is no specific known client for the designs. In overall shape and in some of the pattern they may be early designs for two of the rugs for the Coonley House (0803). This drawing also gives an idea of the colour scheme that may have been in use in the Prairie era.
Photo: Prairie Archives, Milwaukee Art Museum, gift of Mr and Mrs Robert L Jacobson.

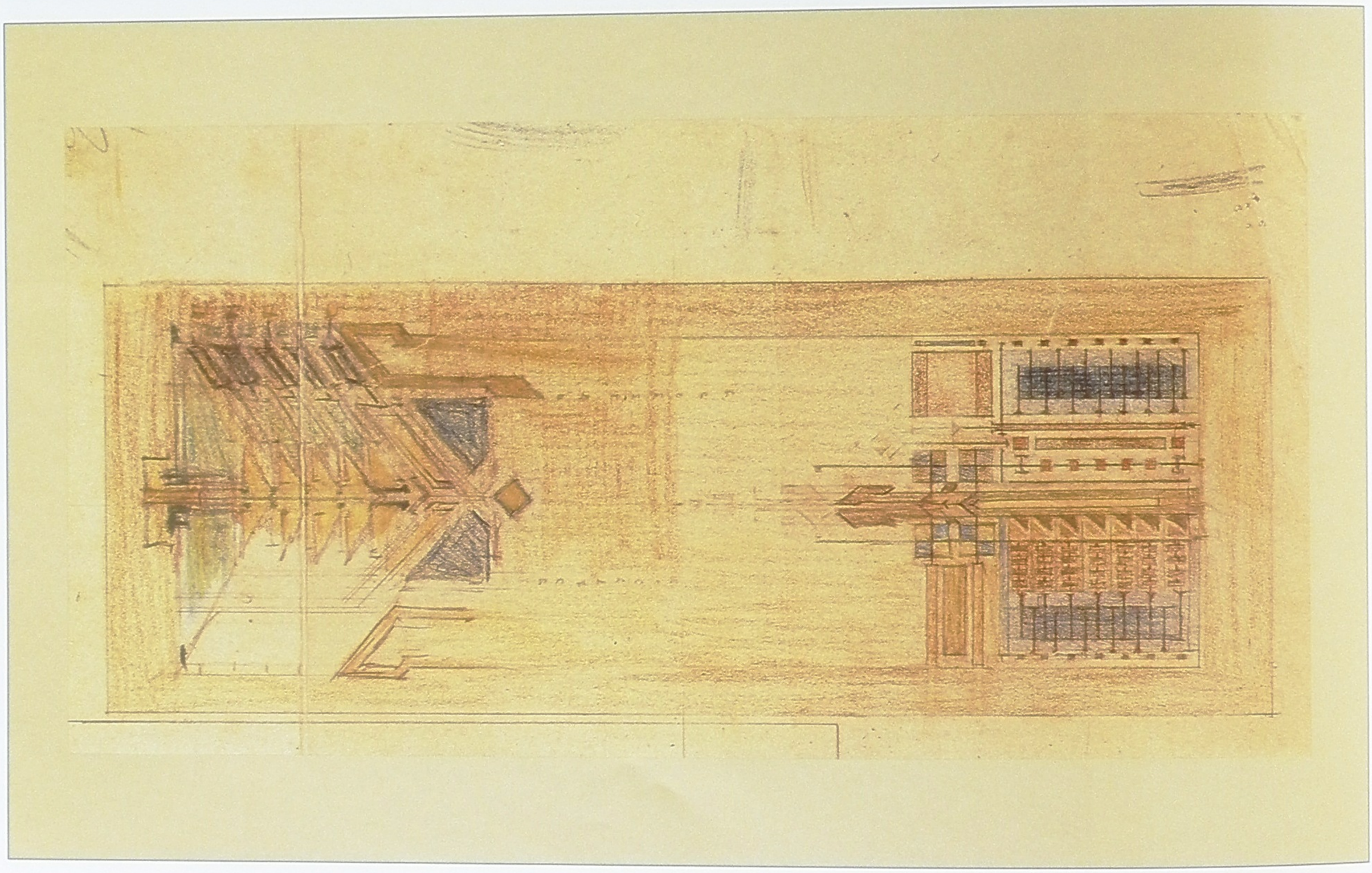
1705
Aline Barnsdall House, Los Angeles, California, Iridescent Cloth, Cut Velvet, Gold Cloth
BELOW LEFT: These samples were attached to some paperwork concerning the furnishing of the Barnsdall House. Again, there is little documentation concerning the design or specification of the fabrics. The gold fabric on the left was found on some of the pieces still in the house. The cut velvet has a base of purple and only the ends of the threads are coloured to this grey-brown. The red-green iridescent cloth was a surprise. These fabric samples were part of a private collection when the author photographed them.

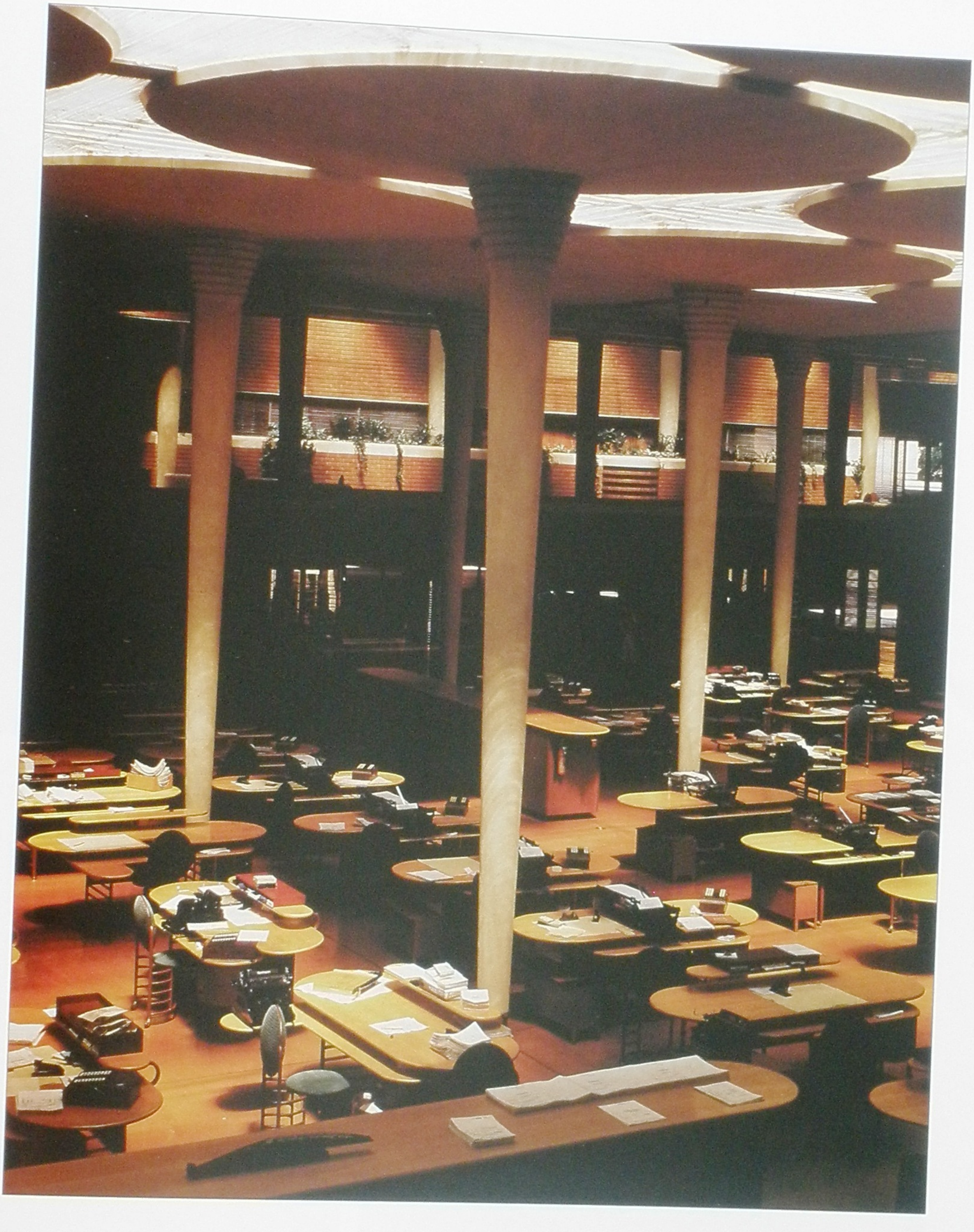
1602
F C Bogk House, Milwaukee, Wisconsin, Rug
BELOW RIGHT: The original rug for the Bogk House is on loan to the Milwaukee Art Museum. The yarn samples match the original and the pattern was retained when Mrs Wright thought up these new colours in the 1960s.

1509
Imperial Hotel, Tokyo, Japan, Fabrics
OPPOSITE: Three different patterns are woven into the fabrics – circles, squares and triangles. There are two types of each fabric, one being the reverse of the other. One additional fabric colour appears in a photograph of the kitchen at Taliesin, published in the 1950s, which shows a green fabric.
Photos: The Frank Lloyd Wright Archives









0803

Avery Coonley House Rug, Riverside, Illinois and Miscellaneous Rug Design

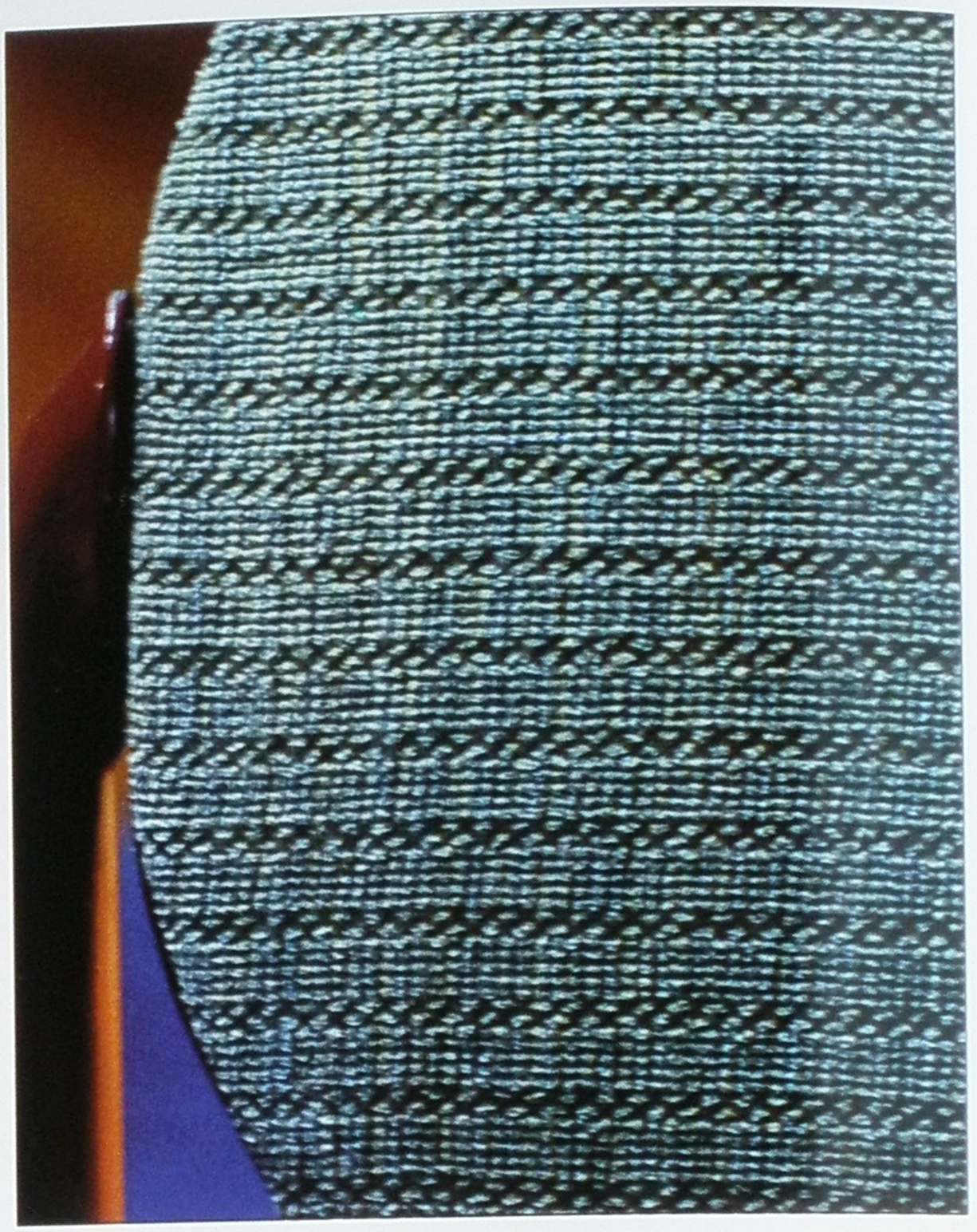
OPPOSITE: Brian Spencer, a Madison, Wisconsin architect, was fortunate to locate the remainder of the files on Niedecken-Walbridge, who worked with Wright on several important commissions. The materials included a card with original yarn samples attached, accompanied by original full-size drawings for the rugs. From those materials, the author was able to have this sample made. The integration now became apparent. The rug colours reflected the colours of the house. The border paralleled the woodwork colour . The sheepskin beige of the centre matched the colour of the ceiling plaster throughout the house. The olive green squares are the same colour as the plaster on the walls in the living room and adjacent halls. The blue could not be matched but may have been used in the bedrooms. The bright lime green is the exact colour of the cathedral glass in the art glass windows. Light grey lines and dark grey accents added definition to the composition. This sample was one of three rugs for the dining room. It was not woven in the same manner as the original rug, possessing a flatter weave.
Photo below: The Frank Lloyd Wright Archives

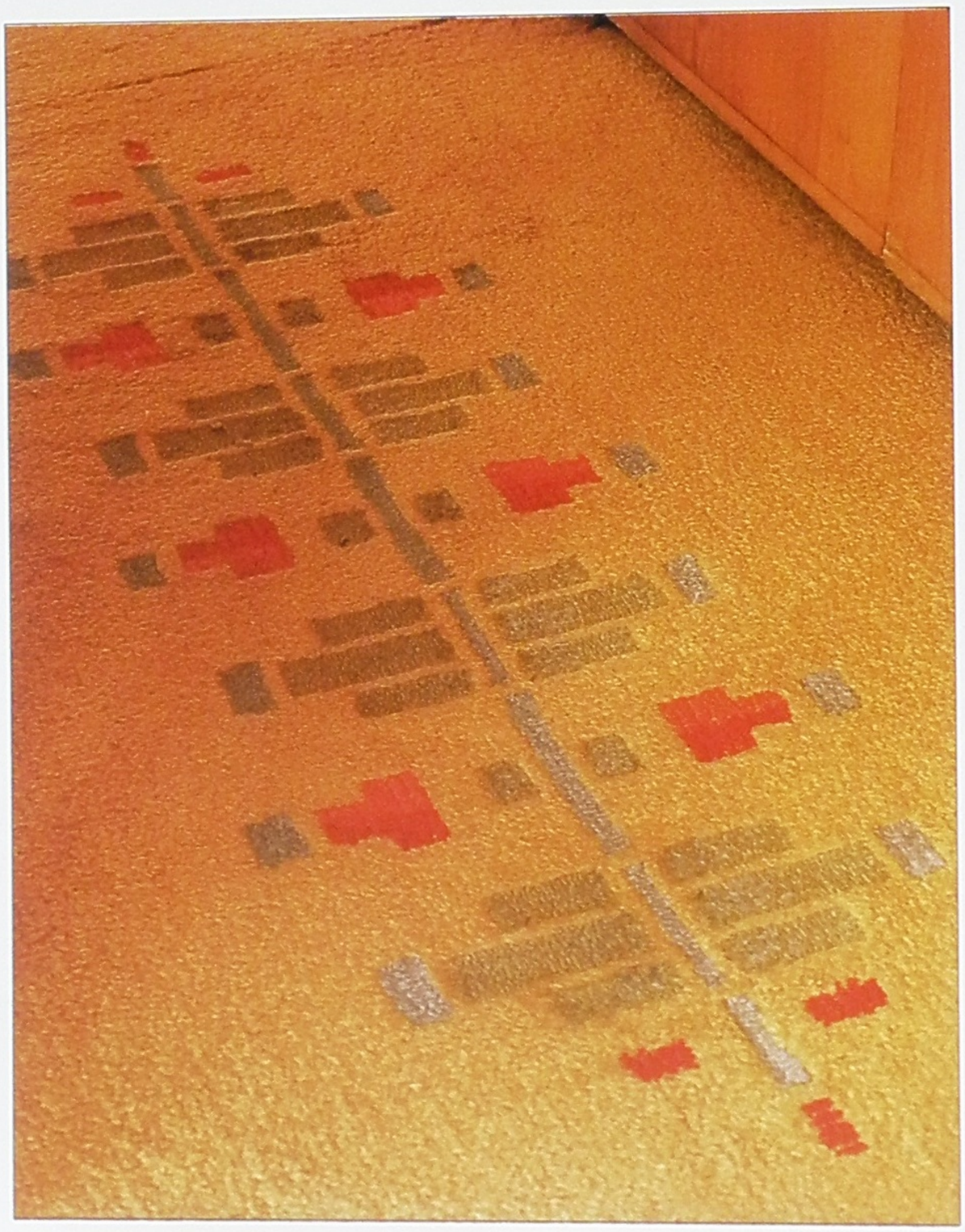
3601

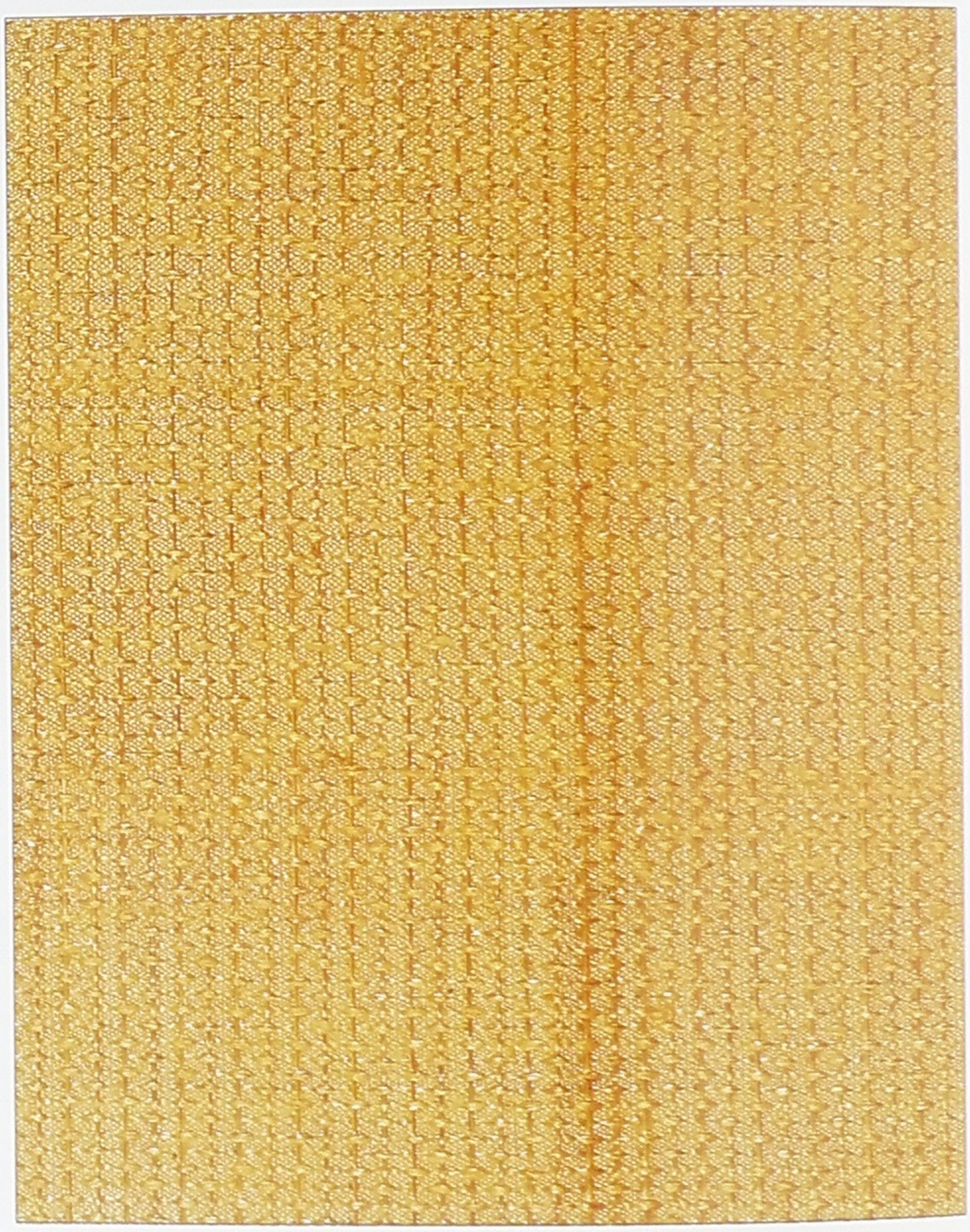
Johnson Wax Administration Building, Racine, Wisconsin

ABOVE: Interior showing original fabric colours.
Photo: courtesy of Johnson Wax













3601

Johnson Wax Administration Building, Racine, Wisconsin

OPPOSITE, ABOVE: The notion that different departments were assigned certain colours for the chair fabrics is not evident in these 1939 photographs, unless personnel from those departments were mixed on the main floor and the balcony of the main workroom. The chair with green fabric is in the collection of The Frank Lloyd Wright Foundation.

Photo: The Frank Lloyd Wright Archives.

4834

Albert Adelman House, Fox Point, Arizona, Rug

OPPOSITE, BELOW LEFT: Few custom rugs were made in Wright's career for his clients. Fewer still exist now. This rug for Mr Adelman is coloured in a very subtle manner, following the principles Wright pursued throughout the years. The colouring of the squares is blended with orange in half of the pattern and red in the remaining half.

5535

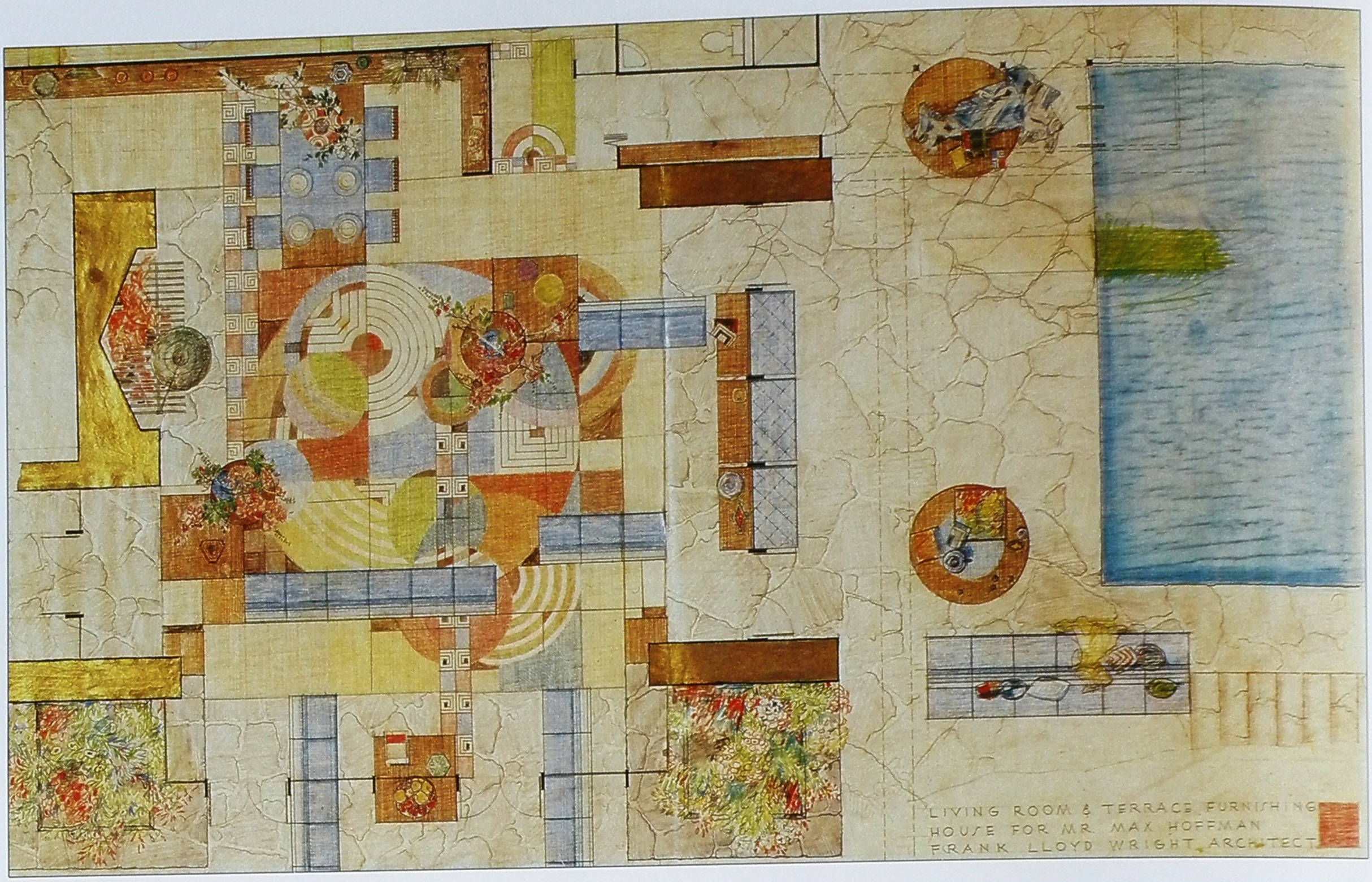
Max Hoffman House, Rye, New York, Fabric

OPPOSITE, BELOW RIGHT: This fabric was designed by Jack Lenor Larsen, still the leading designer of fabrics in the modern world. Wright discussed the design with Larsen and they decided to add some threads that would pick up the mica chips in the stone. It remains popular today and is available through Larsen's company. It is called Thaibok, Grail Silk. The colour used in the Hoffman House is called Old Gold; it contains ninety per cent silk and ten per cent lurex.

Taliesin: Hillside Theatre Weavings

ABOVE: Henning Watterston was at Taliesin in 1941. He worked for Dorothy Liebes from 1943 to 1944.

Photo: The Frank Lloyd Wright Archives


LIVING ROOM & TERRACE FURNISHING
HOUSE FOR MR. MAX HOFFMAN
FRANK LLOYD WRIGHT, ARCHITECT





Taliesin, Rug
OPPOSITE AND ABOVE: A full rug design was drawn for Max Hoffman who then rejected it. Wright kept it at Taliesin and it is now in storage. It is more subdued than the one at the David Wright House.
Photo opposite, above: The Frank Lloyd Wright Archives

5030
David Wright House, Phoenix, Arizona, Rug
BELOW: Yarns produced by V'Soske (the carpet makers) which have been stored in a drawer over the years were matched to the carpet on the floor, and the colours appeared to be exactly the same. There was no fading even in the intense Phoenix sun. The pattern at first seems rather overwhelming but one does become accustomed to it quickly.



LIST OF OPUS NUMBERS

This has been taken from a larger list compiled by Bruce Brooks Pfeiffer of The Frank Lloyd Wright Archives at The Frank Lloyd Wright Foundation, Taliesin West. The numbers preceding the name of each building are the official Foundation figures which largely represent the approximate dates of design. The list on this page concentrates solely upon the works which are included in this particular book.

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OPPOSITE: Server, William E Martin House. *Photo courtesy: Michael FitzSimmons Decorative Arts, Chicago*

LIST OF FURNITURE

These are all the furniture pieces by or associated with Frank Lloyd Wright that are known to exist; arranged according to the Opus numbering system. There are no quantities listed for the individual designs. There will be an update at some time in the future after the many omissions, which are sure to exist, are rectified.

8901 Wright, Frank Lloyd, Residence
Chair, dining room
Table, dining room
Chair, living room, arm
Chair, dining room, remodelled
Table, dining room
Bed, master bedroom
Table, octagonal leg, extension
Bed, single w/canopy
Bench, piano
Chair, medium back
Table, living room

9201 Blossom, George
Woodwork

9210 Roberts, Charles E
Table, round

9305 Winslow, William H
Chair, living room, arm
Table, library, square leg w/flair
Bench, entry at windows
Bench at fireplace
Woodwork

9503 Moore, Nathan G
Woodwork
Cabinets, dining room
Door panel, cut fretwork

9506 Wright, Frank Lloyd, Studio
Chair, box, arm
Table, print

9603 Roberts, Charles E Res, Remodelling
Stair banister

9606 Heller, Isadore
Woodwork

9901 Husser, Joseph
Chair, dining tall back, square spindle
Table, dining w/chequered edge band
Woodwork, sideboard

9905 Dana, Susan Lawrence
Chair, dining, tall, spindle
Chair, dining, tall, arm, spindle
Chair, dining, medium, spindle
Chair, reclining, spindle
Chair, octagonal back, 6 leg
Chair, entry
Chair, slat, arm
Chair
Chair, entry balcony
Table, dining, long, extension
Table, dining, square
Table, print
Bed, slab, single & double
Couch at entry fireplace
Couch near entry fireplace
Settle w/bookcase – ballroom
Settle under balcony
Dresser, left
Dresser, right

0002 Bradley, B Harley
Chair, dining, tall, slat back
Chair, octagonal back, panel
Chair, arm, horizontal slat
Chair, arm, vertical slat
Table, dining
Table, living room
Table, server
Table, Stickley, w/flared legs
Living room benches

0004 Hickox, Warren
Table, dining
Chair, dining

0009 Little, Francis W
Table, side, Y-legs
Chair, octagonal back, 4 leg
Chair, reclining, horizontal panel
Chair, side, w/curved slat back & panel
Chair, tall back, trim detail
Chair, tall back
Chair, medium back
Chest of drawers, 9 drawers
Chest of drawers, 5 drawers w/mirror
Bed, single

0106 Thomas, Frank
Woodwork: dining room sideboard, built-in

0201 Fricke, William
Table, dining, extension

0204 Heurtley, Arthur
Birchwood not oak
Table, dining
Table, side
Chair, living room, curved arm, spindle
Chair, reclining, panel
Plant stand
Table, end
Woodwork: living room bench/cabinet

0208 Willits, Ward W
Rugs
Upholstery: dr chairs, leather
Chair, dining, tall back
Chair, dining, medium back
Chair, dining, arm, medium back
Frame for medium back dining chair
Table, dining, gate leg extension
Table, living room, library
Chair, living room, arm, spindle
Settle, spindle
Chair, living room, spindle, splayed legs
Woodwork: stairway
Master bedroom, non-FLW furniture

0301 Barton, George
Table, dining
Chair, dining
Woodwork: breakfront

0304 Martin, William E
Table, dining room
Chair, tall back, arm
Chair, dining, tall back
Chair, reclining panel

0403 Larkin Company Administration Building
Table, round oak conference to DDM
Couch, mahogany
Desk, metal w/attached chair
Chair, back to back
Chair, metal arm
Lounge furniture

0405 Martin, Darwin D
Rugs: green/gold, wool
Draperies: green/gold, silk
Upholstery: Stickley, coffee bean brown
Table, dining room, extension, w/removable stands on corners
Chair, dining, spindle, medium w/large back feet
Chair, dining, tall, w/5 spindles
Chair, easy, arm
Chair, curved back panel
Chair, barrel
Table, living room, w/cabinet
Bookcase w/glass
Encyclopedia stand
Tabouret w/drawers
Footstool
Settle w/arm cabinets
Couch, reception room
Couch, library
Table, library
Table, end
Chair, upholstered
Chair, upholstered w/exposed front legs
Clock, grandfather
Table, library (similar to dining room table)
Plant stand w/solid base
Plant stand w/x base
Table, w/x table inside
Table, circle/square

0507 Heath, William R
Table, dining
Chair, dining, tall back
Chair, living room, w/arms

0509 Lawrence Memorial Library
Table, library
Chair, low back, spindle
Chair, low, for Memorial Library
Woodwork

0512 Smith Bank
Chair, round back
Chair, medium back w/45° legs
Table, deposit
Table, single drawer

0601 Beachy, Peter A
Table, dining

Chair, dining, tall back, spindle

0604 Gridley, A W

Desk

0611 Unity Temple

Table, long
Table, medium
Chair, slant back

0801 Boynton, E E

Table, dining extension w/lights
Chair, dining, tall back, slat
Chair, dining, taller back, slat
Chair, dining, tall w/arm
Plant stand
Table, side
Table, living room

0802 Browne's Bookstore

Table
Chair, tall back, panel
Chair, extra tall, panel
Seat (of chair, no back)
Woodwork: cabinets
Art Institute of Chicago – Japanese Print Show
Print frame, large
Print frame, small

0803 Coonley, Avery

Rugs, living room, dining room, hall
Draperies
Embroidery
Dining set not built, drawing only
Table, end
Table, side
Chair, medium back, spindle
Chair, low back
Chair, arm, upholstered
Chair, wood arm, upholstered
Chair, rocker
Table, living room w/slab legs
Table, living room w/cabinet legs
Urn, copper
Urn stand
Desk, bedroom, unbuilt in drawings

0805 Evans, Robert

Table, dining
Chair, dining, tall back, spindle
Chair, outset arm, spindle
Chair, reclining
Table, living room
Bed
Woodwork: dining room cabinet w/clock

0808 Roberts, Isabel

Wood: mahogany
Table, dining room
Chair, dining, medium back, spindle
Table, living room
Chair, reclining, panel

0815 Little, Francis W Summer House

Table
Lamp, floor
Alterations to Peoria living room table
Secretary w/mirror
Secretary

0817 May, Meyer

Table, dining with lights
Chair, dining, tall back, slat
Chair, living room, upholstered

0908 Robie, Frederick C

Rugs, living-3, dining-3, hall
Table, dining with lights
Chair, dining, tall back, spindle
Chair, slant back
Table, open legs, square leg
Chair, tall back w/upholstery
Tabouret
Couch, cantilever
Chair, upholstered
Table, living room w/cabinet
Chair, rocking, armless
Chair, rocking, arm
Chair, living room
Chair, side w/slab back
Woodwork: living room bench w/book case, dining breakfront

1001 Amberg, J H

Table
Chair

1003 Irving, E P

Table, dining
Chair, dining
Server
Couch/desk
Tabouret

1104 Taliesin

Chair, dining, wide
Table, dining
Print frame
Piano stool

1201 Coonley Playhouse

Table
Chair, child's

1203 Greene, William B

Couch, spindle
Table, dining
Woodwork: breakfront

1304 Little, Francis W

Table w/cabinet under
Lamp, floor
Chair, arm
Table, extended remodelling of living room, Peoria

1401 Midway Gardens

Chair

1502 Booth, Sherman

Table, living room
Chair, dining
Lamp, wood, floor
Bed
Wall sconce
Table

1509 Imperial Hotel

Lobby:
Upholstery silk, yellow w/red, blue, green circles silk, other colour w/circles
Rugs, all over
Chair, side, square back, caned side panels
Settle, lobby
Table, lobby, octagonal top, caned sides
Table, rectangular top, panel legs
Chair, arm, upholstered, wood base
Rooms:
Desk
Bed
Chair, side
Chair, easy, arm, upholstered
Lamp, floor
Chair, hexagonal back w/caned back and side panels
Chair, round back w/upholstered panels
Theatre:
Chair, side, hexagonal back, caned side panels
Dining room

1602 Bogk, F C

Rug
Table, dining
Chair, dining
Table, living room w/cabinet leg
Chair, arm upholstered w/wooden arms
Footstool
Woodwork: living room – bench/book-case, dining room – breakfront

1701 Allen, Henry J

Table, dining
Chair, dining
Desk
Chair
Daybed
Stool, dressing
Chair, upholstered
Banquette
Console

1705 Barnsdall, Aline

Table, dining, pedestal
Chair, dining, tall, spinal cord back
Chair, tall back, spindle
Chair, medium back, spindle
Footstool
Chair, arm, upholstered
Settle, living room, w/two tables attached

1803 Yamamura

Table, side

2101 Jiyu Gakuen School

Table
Chair, split hexagonal back
Ceiling fixture

2302 Millard, Alice

Bookcase
Bookcase base

2402 Freeman, Samuel

Bench, living room
Table, living room
Chair, reclining

2710 Arizona Biltmore

Chair

2902 Jones, Richard Lloyd

Cabinets

3401 Willey, Malcolm

Table, dining
Chair, dining
Table, end

3601 Johnson Wax

Upholstery, red, green, blue, beige
Desk, secretarial, 3 tier
Chair, secretarial, 3 leg, caned
Chair, secretarial, 3 leg, leather, aluminium tube
Chair, secretarial, 3 leg, upholstered, steel tube
Chair, secretarial, 4 leg
Table, half-round, aluminum tube
Woodwork: built-in desks, bookshelves, cabinets

3602 Kaufmann, Edgar

Table, cocktail
Plant stand, tall
Plant stand, medium
Plant stand, short
Chair, barrel, plywood
Hassock
Footstool

3701 Hanna, Paul and Jean
Table, dining room
Chair, dining room
Chair, living room, wingback, arm
Chair
Chair, spindle back, arm

3702 Jacobs, Herbert #1
Chair, living room, arm (designed by Mr Jacobs and approved of by FLW)

3703 Johnson, Herbert
Table, dining room with extensions
Chair, dining, barrel, narrow
Chair, dining, barrel, wide
Table, cocktail
Table, hexagonal end
Ottoman
Footstool
Foot cushion
Woodwork: bench/bookcases, desks

3704 Kaufmann, Edgar, Office
Desk
Chair, arm
Ottoman

3903 Rosenbaum, Stanley
Table, dining
Chair, dining

3904 Schwartz, Bernard
Chair
Footstool
Table, dining

3905 Sturges, George
Table, dining
Chair, dining
Chair, butterfly, plywood
Lamp, floor

4000 MoMA exhibition
Table, dining
Chair, dining
Table, side
Table, end

4008 Lewis, Lloyd
Table, dining
Stool, dining
Chair, living room
Lamp, pole
Lamp, table
Table, tall end

4009 Manson, Charles
Chair, side

4011 Pauson, Rose
Table, dining
Table, coffee

4012 Pew, John C
Chair

4013 Pope, Loren
Chair, living room
Table, dining
Chair, dining

4015 Stevens, Auldbrass
Table, dining
Chair, dining
Stool
Table, occasional, medium
Table, occasional, low

4111 Affleck, Gregor
Chair, side
Chair, side 3 leg

4114 Wall, Carl
Table, coffee

4118 F S C, Roux Library
Chair

4812 Jacobs, Herbert II
Table, dining
Table, hexagonal, coffee

4813 Winn, Robert
Desk
Chair
Desk, corner

4814 Laurent, Kenneth
Stool
Lamp, pole

4818 Smith, Melvin Maxwell
Table, dining
Chair, dining
Table, coffee
Lamp, pole

4824 Morris Gift Shop
Table

4834 Adelman, Albert
Table
Chair

4906 Friedman, Sol
Table, dining
Chair, dining

4914 Mossberg, Herman T
Table, dining
Chair, dining
Chair, arm, panel
Hassock
Table, coffee

5004 Carlson, Raymond
Table, dining
Chair, dining
Table, coffee

5010 Harper, Dr Ina
Table, dining
Chair, dining
Chair, side panel, arm
Table, hexagonal

5020 Neils, Henry J
Chair, hall

5021 Palmer, William
Table, dining
Chair, dining

5030 Wright, David
Table, dining
Chair, dining

5031 Unitarian Church
Bench

5102 Austin, Gabrielle
Chair, dining
Table, dining
Chair, tall back
Table, end
Desk
Hassock
Waste basket

5214 Zimmerman, Isadore
Table, dining
Chair, dining

5215 Price Tower
Chair, cast aluminum

5313 Beth Sholom Synagogue
Podium
Chair, low back, arm
Chair, tall back, arm

5318 Wright, Robert Llewellyn
Table, coffee
Hassock

5410 Hagan, Isaac Newton
Table, dining
Chair, dining

5419 Price, Harold
Table

5507 Lovness, Donald & Virginia
Table, dining
Chair, dining

5510 Tonkens, Gerald
Table, dining
Chair, dining

5511 Schumacher Fabrics
105
106

5523 Rayward, John
Table, dining
Chair, dining
Sideboard
Chair

5626 Stromquist, Don
Table, dining
Table, end

5724 Trier, Dr Paul
Table, dining
Chair, dining

Heritage-Henredon
Chair, arm
Chair, side
Chair, dining
Table, dining, rectangular
Table, dining, round
Table, coffee
Table, end
Table, hexagonal top
Table, triangular top
Couch, upholstered
Sideboard
Footstool
Chair, side
Table, coffee
Table, round
Stool
Hassock
Sofa, upholstered
Chair, arm, upholstered

LIST OF DRAWINGS

This list of furniture drawings at The Frank Lloyd Wright Archives is included as a guide to further research. A publication which includes all of these drawings would be very helpful and several volumes long. It would need to be of a large format to show clearly the details which exist within each drawing.

9305 Winslow, William H
011 Millwork

9506 Wright, Frank Lloyd, Oak Park Studio
006 Cabinet seats
011 Woodwork

9606 Heller, Isadore
014 Bookcase details

9611 Roberts, Charles E
001-003 Grandfather clock

9902 Waller, Edward C
005 Furniture dated December 1905
013 Furniture
014 Furniture
021 Table design
022 Table design
023 Breakfront

0201 Fricke, William G
011 Piano Case in 1905
012 Piano Case, large piers (cabinets)

0204 Heurtley, Arthur
001 Rug design (from Wasmuth)
002 Chair design
003 Chair, reclining (w/squared front legs not at 45°)
004 Folding screen & dressing chair
007 Chair, arm, spindle w/curved back

0403 Larkin Company Administration Building
026-030 Desks, metal working drawings
032-033 Wood furniture
034-036 Chair
037 Metal furniture
038 Light fixtures
042 Folding tables
043 Furniture sketches
044 Brass shoe for chair
045 Desk elevation
047 Lamp at entrance
048 Bronze light fixture
049 Lobby light fixture
051-054 Wall hung water closet
061 Metal furniture
107 Toilet Details
114-116 Light fixtures, working drawings
118 Restroom furniture

0405 Martin, Darwin D
035 Chair, dining, medium back, spindle
036 Chair, dining, tall back, spindle
037 Chair, dining, slat back
038 Settle, w/full back
040 Andirons
097-098 Brass light fixture
100 Andirons, working drawings
101 Light fixture, working drawings
102 Light for stable, working drawings
110 Carpet sketch

0407 Clark, Robert D
023 Print table
024 Piano case, working drawing

0502 Baldwin, Hiram #2
024 Sideboard with glass
026 Furniture details

0507 Heath, William R
018 Kitchen case
018-022 Piano case
023 Divan

0514 Gilpin, T E
007 Buffet with glass

0601 Beachy, Peter A
044-062 Table and piano case
060 Library table

0620 Coonley
001 Miscellaneous rugs

0712 Westcott, Burton
040 Library table
041 Playroom furniture: short spindle chair
048 Dining room table and chair

0801 Boynton, E E
026 Dining room chair w/splayed back
027 Light fixture
028 Dining table
029 Work table
057-059 Rugs, layouts, borders only – 2 sketch patterns (Coonley type)

0803 Coonley, Avery
030 Bronze sconce
032 D D Martin sconce
039 Andirons
045 Garden seat with table
051 Dressing table
053-054 Chair
055 Library table
056 Mrs Coonley's desk & chair
057 Oak chair
071-080 Rug designs
094 Rug and furniture layouts
096 Rug design, MoMA

0806 Gilmore, E A
027 Dining room sideboard

0817 May, Meyer
011 Cabinet design

0902 City National Bank and Hotel
006 Sideboard elevation
008-009 Desk elevation
038 Office furniture

0906 Ingalls, J Kibben
001 Bedroom furniture, beds w/storage
002 Bench for piano
003 Bed, plan and elevation
004 Music room seat and cabinet
006 Chairs, tall/b dining, spindle w/table

0908 Robie, Frederick C
001 Gate design
002 Gate front terrace
003 Plan
008 Lights, FS details at living room ceiling
011 Light fixture, wood, isometric of 003
012 Light fixture, bronze
013 Garage gate, sketch
014 Garage gate, sketch
015 Ceiling trim, earlier than 008
016 Entry door
025 Cabinet work, working drawing
026 Fireplace, working drawing

0909 Steffens, Oscar
011 Dining room cabinet

0911 Thurber Art Gallery – 5th floor
001 Elevation, plan, chair, tall back w/slat and bench

1105 Adams, Harry
007 Dining room furniture, tall slat back chair
010 Table – simple w/screen and rug
013 Bed design
014 Bureau
015 Dining room chair

1304 Little, Francis W
043 Piano case
045 Dining room table
046 Table, desk, lamp

1401 Midway Gardens
006 Chairs and tables
017-018 Furniture
020 Furniture elevations
073 Carpet designs
113 Two chairs
179 Tables and chair

1402 Mori Oriental Art Shop
001 Furniture details

1403 Taliesin II
004 Furniture Studies
024 Desk and bed design

1501 Bach, Emil
002-003 Dining room chairs
010 Furnishings
012 Built-in furniture

1502 Booth, Sherman #2
012 Ceiling light
013 Chair design

014 Bed design
015 Mrs Booth's writing table
016 Light fixtures
017 Wardrobe
018 Furniture
019 Screen
020 Concrete vase
021 Cabinet
023 Table for Mrs Booth
027 Desk details
035 Dining room china case

1509 Imperial Hotel
029-038 Rug designs
044 Peacock rug
056 Upholstered chair
057 Peacock chair
060-094 Rug designs and hall rugs
120 Ornament studies
475 Tile design – balustrades
477 Perforated tile
480-481 Perforated tile

1602 Bogk, Frederick C
001-002 Carpet design
004 Dining table and chairs
035 Dining room ceiling lights
054-066 Furniture studies

1701 Allen, Henry J
027-028 Bookcase for living room
035 Dining table and chairs
036 Dining table and chairs
040-042 Dining room chair
052 Wall bed
053-054 Rug designs
056-063 Furniture studies MAC

1705 Barnsdall, Aline
032 Plan of living room furniture
038 Elevations of furniture
041 Furniture – plan and elevation
043-044 Living room rugs
045 Rug layout
046 Rug plan and layout
072 Lampshade
073 Chair
074 Furniture details
075 Couch detail

2002 Barnsdall – Residence A
012 Furniture details
014 Art stone details

2003 Barnsdall – Residence B
010-019 Furniture details

2501 Taliesin III
018 Guest room furniture

2902 Jones, Richard Lloyd
030 Table and chair
031 Desk and chair

3204 Willey, Malcolm
030 Chair, upholstered
031 Table and chair

3301 Taliesin Fellowship Complex
056 Chair and table
058 Table
059 Triangular table
061 Chair sketches
062 Table
063 Hillside dining room furniture
064 Table sketches
070 Hillside furniture

3303 Hilllside Playhouse #1
026 Table and chair
027 Music stand for harp
028 Night stand, Taliesin

3305 Hillside Furnishings
001-003 Furniture
004-005 Pole lamps
006-036 Furniture

3401 Willey, Malcolm
037 Dining room chair and hassock
038 Dining room table
041 Cypress table
045 Ottoman
049 Bedroom furniture
054 Carpet design

3403 Hillside Living Room Rug
001 Design for carpet

3504 German Warehouse Remodelling
005-008 Chair and table

3602 Kaufmann, Edgar J
077 Hassocks and furniture
078 Living room layout
097 Furniture designs

3701 Hanna, Paul and Jean
027 Easy chair
039 Furniture, Sheet 3
041 Furniture, Sheet 2
042 Furniture, Sheet 1
078 Furniture details

3702 Jacobs, Herbert #1
034 Table plan

3703 Johnson, Herbert F
142 Furniture plan and elevation
144-145 Cast iron kettle
149-150 Dining room chair and elevation
152-153 Rug layout
154 Boys wing rug layout
155 Second floor rug layout
156 Stool/hassock
157 Table and shelves

3704 Kaufmann Office
001 Mural drawing
006-008 Furniture details
009 Ottoman and chairs
010-011 Chair
013 Plywood screen mural
016 Office elevation
017-028 Chair
027 Glass light fixture

3714 Johnson Wax – Steelcase Furniture
001-010 Tubular steel furniture

3803 Taliesin West
141 Chair (Friedman type)
142 Sun parasol/chairs
143 Taliesin West chair
144 Triangular coffee table
145-146 Lounge, chaise

3903 Rosenbaum, Stanley
014-016 Furniture details

3904 Schwartz, Bernard
034 Radio case
035 Living room seat
036 Rug and furniture diagram
044 Dining room tables and chair
047 Lounge chair
050 Furniture
053 Bedroom furnishings
054 Living room, bed cabinet
055 Furniture, additional
056 Furniture

3905 Sturges, George
021 Furniture details

4004 Kansas City Community Church
007 Millwork, rugs and furniture

4008 Lewis, Lloyd
004 Interior rugs and furniture
026 Tables, chair, bed, ottoman

4009 Manson, Charles
019 Millwork
043 Millwork, working drawing #7
051 Dining chair design

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4013 Pope, Loren
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4014 Sondern, Clarence
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4015 Stevens, Auldbrass
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4017 Nesbitt, John
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4103 Field, Parker B
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4104 Richardson, Stuart
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4106 Barton, John
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4111 Affleck, Gregor
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4301 Hein, M N
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4303 Morris, V C #1
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4505 Walter, Lowell
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4713 Marting, E L
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4714 Margolis, Dr Frederick
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4715 Keys, Thomas #1
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4719 Wilkie, Donald
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4801 Adelman, Albert #1
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4802 Adelman, Benjamin
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4804 Alsop, Carroll
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013 Additional furniture, working drawing
016 Furniture, working drawing
017 Drawing
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4805 Buehler, Maynard
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4807 Dayer Music Pavilion
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4810 Hageman, Arthur
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4811 Prout, George
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4812 Jacobs, Herbert – Solar Hemicycle
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4813 Winn, Robert
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4814 Laurent, Kenneth
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4816 Scully, Vincent
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4819 Weltzheimer, Charles
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4824 Morris Gift Shop
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4830 Daphne, Nicholas
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4901 Anthony, Howard
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4902 Bloomfield, Louis
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4904 Edward, James
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4908 Hughes, J Willis
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4911 Levin, Robert
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4912 McCartney, Ward
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4913 Dabney, Charles
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4914 Mossberg, Herman T
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4915 Griswold, George
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4917 Serlin, Ed
011 Furniture

4918 Weisblatt, David
011-012 Millwork

5002 Auerback, I
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5003 Brown, Eric
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5008 Jacobsen, George #2
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5009 Grover, Donald
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5010 Harper, Ina
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5013 Mathews, Arthur
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5014 Carr, John
016-019 Furniture/sash, working drawing #8

5015 Meyer, Curtis
014 Furniture detail, working drawing #8

5022 Schaberg, Don
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5024 Small, Dr Leon
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016-017 Millwork, cabinet, working drawing #8

5026 Smith, Richard
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5030 Wright, David
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5034 Gillin, John A
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5036 Sabin, Brainerd
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5037 Davis, Dr Richard
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5038 Kinney, Patrick
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5110 Haynes, John
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5115 Reisley, Roland
011 Millwork, working drawing #7

5116 Rubin, Nathaniel
007 Millwork, working drawing #7

5119 Staley, Karl A
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5120 Strong, Laurence
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5121 Wright, David
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5401 Arnold, E Clark
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5413 Rebhuhn, Ben
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5417 Keland, Willard
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5418 Fawcett, Randall
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5507 Lovness, Donald and Virginia
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5510 Tonkens, Gerald
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5529 Heritage-Henredon
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5535 Hoffman, Max
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5601 Hunt, David
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5612 Usonian Automatic
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5614 Kundert Medical Building
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5622 Hoffman Jaguar Showroom
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5623 Walton, Dr Robert
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5624 Friedman, Allen
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5745 Schultz, Carl
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5758 Shelton, Wilson #2
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5804 Lagomarsino, Frank
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5805 Gutierrez, Dr J
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5812 Albin, Dr G R
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5820 Olfelt, Paul
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5821 Petersen, Seth
008 Furniture/grates

5905 Wieland, Gilbert
017 Millwork, working drawing #7

5906 Wieland, Daniel
013 Millwork, working drawing #7

5907 Furgatch, Harvey
007 Millwork, working drawing #7

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Lockwood, Charles, 'Frank Lloyd Wright in Los Angeles', *Portfolio*, February-March 1980, pp73-79. The Freeman House and a beautiful close-up of the Ennis block in colour make this article worth a good look.

Meehan, Patrick J, 'Frank Lloyd Wright's Lake Geneva Hotel', *Frank Lloyd Wright Newsletter*, Vol 4, No 2, Second quarter, 1981, pp6-10. Interior and detail photographs by Richard Nickle are shown.

Miller, R Craig, 'Frank Lloyd Wright and Modern Design: An

Appraisal', *Frank Lloyd Wright Newsletter*, Vol 3, No 1, First quarter, 1980, pp1-6. A fine article contains over fifteen photos of Wright chairs.

Nelson, George, 'Wright's Houses', *Fortune*, Vol 34, No 2, August 1946, pp116-125. Some excellent colour interiors that show the furniture and its arrangement, are particularly important.

Newman, MW, 'Looking for Mr Wright', *Signature*, Vol 17, No 5, May 1982, pp60-66. A very nice detail of the ceiling light at the Heurtley House and an interior of Wright's Oak Park House are illustrated in colour.

Quinan, Jack, 'The Basement of the Darwin D Martin House in Buffalo', *Frank Lloyd Wright Newsletter*, Vol 2, No 2, First quarter, pp8-9. Illustrated with new photos, this article also shows what may be the conference table from the Larkin Building.

Sprague, Paul E, 'Wright's Dana House', *Outdoor Illinois*, Vol 12, No 8, October 1973, pp12-18. Several fine photographs accompany this article. One of the master bedroom cabinets is illustrated.

Sprague, Paul E, 'Frank Lloyd Wright Home and Studio: Homeward Bound', *Historic Preservation*, July-September 1976, pp4-8. There are some good photos of the capitals at the studio entrance along with the balusters in the 1895 playroom. A reproduction of an early watercolour shows what might have been the original colour scheme.

Strauss, Irma, 'Furniture – Decorative Arts: Husser House Dining Room Set', *Frank Lloyd Wright Newsletter*, Vol 2, No 1, First quarter, 1979, pp5-9. The first publication of this early dining set is illustrated.

Strauss, Irma, 'An Interview with Robie O'Connor', *Frank Lloyd Wright Newsletter*, Vol 3, No 4, Fourth quarter, 1980, pp1-3. The article is accompanied by a series of photographs taken in 1916 of the interior of the Robie House after the Robies moved out.

Szenasy, Susan S, 'The Decorative Designs of Frank Lloyd Wright', *Residential Interiors*, May-June 1978, pp86-89. The copper urn from the Waller House and the *Town & Country* cover are illustrated.

Wright, Frank Lloyd, *Architectural Forum* (entire issue), January 1948. Interiors of the Lewis, Affleck, Pauson, Sturges and Taliesen Houses appear.

Wright, Frank Lloyd, *Architectural Forum* (entire issue), Vol 68, No 1, January 1938. Not only are there photos and drawings of furniture designed for the Johnson Wax building, Hanna House, and Fallingwater but also of the Larkin Building and Coonley House.

Wright, Frank Lloyd, 'First Unitarian Society of Madison Meeting House', *Architectural Forum*, Vol 97, No 6, December 1952, pp85-92. Interiors of the Hearth Room and the Assembly Hall show the original furniture.

Wright, Frank Lloyd, 'In the Cause of Architecture: VII. The Meaning of Materials – Concrete', *Architectural Record*, July 1928, pp98-104. Along with the obvious inclusion of some details of the California concrete block houses there is a very good interior of the Millard House showing the low free standing bookcases he designed for the house.

Wright, Frank Lloyd, 'Frank Lloyd Wright on Louis Sullivan', *Architectural Forum*, Vol 91, No 2, August 1949, pp94-97. These are excerpts from *Genius and the Mobocracy* by Wright. Included are a selection of Sullivan drawings.

Other Publications with Unknown Authors

East Meets West: The Japanese Introduction to Western Architecture in the 19th and 20th Centuries, 192 pages. Japanese text but lots of colour photos of all the existing Japanese buildings still standing by Wright. Includes many details in a large format.

'Frank Lloyd Wright's First Independent Commission', 'A Portfolio of the Winslow House', 'Measured Drawing', *The Prairie School Review*, Vol 1, No 3, Third quarter, 1964, pp5-11. There are some good illustrations from the house. In the portfolio there is an illustration of a chair which now seems to be questioningly attributed to Wright.

'Frederick C Robie House, Frank Lloyd Wright, Architect', *The Prairie School Review*, Vol 4, No 4, Fourth quarter, 1967, pp10-19. There are some good Richard Nickle photographs of some of the art glass window patterns and interiors. The issue also contains an article with illustrations about the Pope-Leighy House.

Chicago Architectural Club, Annual Exhibition Catalogue, 1900, p159. This catalogue shows some early interiors of his Oak Park Studio. There are a few early Wright chairs included.

Chicago Architectural Club, Annual Exhibition Catalogue, 1901. Frank Lloyd Wright's, 'The Art and Craft of the Machine', article begins with a graphic in two colours.

Chicago Architectural Club, Annual Exhibition Catalogue, 1908. A fountain by Richard Bock is shown along with a teller's wicket from the Owatonna Bank by Sullivan.

House Beautiful, November 1955. The entire issue is about Wright with many advertisements that add to the completeness of the issue. Many interiors and details are illustrated and discussed including a large section on the line of fabrics and furniture brought out by Schumacher and Heritage-Henredon.

'Gift Shop', *Architectural Forum*, Vol 92, No 2, February 1950, pp79-85. The Morris Gift shop is featured. The article includes many photos of the furniture and other decorative features.

'Design Trends: Frank Lloyd Wright', *Architectural Record*, Vol 84, No 1, July 1938, pp60-74. The Hanna House is featured showing the early furniture designs and arrangements.

'Coiled House in the Desert', *House & Home*, Vol 4, No 5, November 1953, pp118-127. Two houses are shown: the exhibition house for the Guggenheim site and the Niles House in Minnesota. Good interiors and their furnishings are shown in photographs by Ezra Stoller and Pedro Guerro.

'Frank Lloyd Wright's Double-decker Flat Top', *House & Home*, Vol 7, No 4, April 1955, pp116-121. Excellent interior photographs of the Alvin Miller House show its furnishings.

Special Section, *Architectural Forum*, Vol 110, No 6, June 1959, pp117-150. Besides some fine details and interiors of buildings like the Imperial Hotel, there is a stunning section of construction photographs of the Guggenheim Museum.

'FLW's Desert Home: Living Symbol of his Influence', *House & Home*, Vol 15, No 6, pp88-98. One very good interior photograph shows an early version of the butterfly (origami) chair at Taliesin.

Special Issue, *House Beautiful*, Vol 101, No 10, October 1959. Another issue that includes many fine articles about the furniture and decorative pieces, also includes many advertisements endorsing or selling Wright materials.

Special Issue, *A+U*, August 1981. With Japanese text, the issue contains some later interiors like the Price Houses, Laurent House, and the Pew House. Earlier houses are represented mostly by exterior views.

FURNITURE GLOSSARY

The terms listed here are to assist in making differentation between words and their meanings. Not all of the terms have been used in the text but are meant for clarification.

Apron: The skirt – a broad, flat board, perpendicular to, under and in from the edge of a table top, spanning between the legs of the table.

Arts & Crafts Movement: Late 19th-century artistic movement originating in England, based on William Morris' ideal of simple medieval handiwork and the rejection of mechanised Victorian design. Influential in America from the 1890s into the 1920s, it includes functional oak furniture in the Mission style.

Baluster: A columnar element used to support a stair rail or arranged in a vertical series on a chair back.

Batten: A strip of wood used to prevent warping.

Bench: A long seat for several persons.

Breakfront: A cabinet or bookcase with a projecting central section.

Buffet: A sideboard or cabinet for holding china, table linen, etc.

Bun foot: A round support for a seat or table with concave sides, resembling a compressed sphere.

Bureau: A chest of drawers, usually with a mirror at the top.

Cane, Caned: Split rattan, woven or interlaced for chair seats or panels.

Canopy: An overhanging projection or covering, usually of fabric, supported on poles or suspended from above.

Carpet: A heavy fabric, commonly of wool for covering floors.

Chair, low back: A chair with a back between twenty-eight and thirty-four inches.

Chair, medium back: A chair with a back between thirty-six and forty-two inches.

Chair, reclining: A chair with an adjustable back that angles between ninety and forty-five degrees from horizontal.

Chair, side: An upright armless chair usually used in the office or dining room.

Chair, tall back: A chair with a back height of forty-five to sixty-five inches.

Chiffonier: A high chest of drawers or bureau, often with a mirror.

Cloth: A fabric formed by weaving, felting, etc, from wool, hair, silk, flax, cotton, or other fibres used for garments, upholstery and many other items.

Couch: A bench with a back and an armrest at one or both ends, partly or wholly upholstered with springs and/or cushions.

Cupboard: A closet or small cabinet with shelves for cups, dishes, food, clothes etc.

Davenport: A large sofa, often convertible into a bed, named after Captain Davenport of Britain.

Divan: A sofa or couch, a long cushioned seat usually without arms or back, placed against a wall.

Dresser: A dressing table or bureau, a sideboard or a set of shelves for dishes and cooking utensils, a table or sideboard on which food is dressed for serving.

Fabric: Same as cloth.

Footstool: A low stool upon which to rest one's feet.

Hassock: A thick cushion used as a footstool or for kneeling upon.

Inlay or Inlaid: To decorate (an object) with veneers of fine materials set in its surface; to insert or apply layers in the surface of an object.

Ottoman: A kind of divan with or without a back, a low cushioned seat without back or arms, or a cushioned footstool.

Plywood: A material used for various building purposes, consisting of an odd number of veneers glued together, usually at right angles to one another.

Portiere: Indoor drapes/curtains

Prairie Era: A time in Frank Lloyd Wright's career usually considered from 1900 to 1910.

Prairie School: A group of architects related through a common interest in progressive American design. Centred around the work and principles of Frank Lloyd Wright, many of them worked with one another and either knew, or knew of, each other. Most of the work was executed in the Chicago area with a sprinkling throughout the country and in Europe and Japan.

Rug: A thick fabric for covering part of a floor, often woven of wool, having an oblong shape with a border design.

Server: Similar in function to a sideboard, but taller.

Settee: A seat for two of more persons, having a back and usually arms, often upholstered.

Settle: A long seat or bench, usually wooden with arms and a high back.

Sideboard: A piece of furniture, usually in the dining room, often with shelves or drawers for holding articles of tableware.

Slab: A broad, flat, somewhat thick piece of material.

Slant back: A thin, broad piece of material such as wood, set at an angle for support at the back of a chair.

Slat: A long, thin, narrow strip of wood or metal used as a support for a bed.

Sofa: A long upholstered couch with a back and two arms used as a seat.

Spindle: A long, thin, usually square shaped piece of wood or metal arranged in a long series of parallel pieces.

Stool: A single seat with legs or a pedestal, without arms or a back. A short low support on which to stand, step, kneel or rest the feet while sitting.

Tabouret: A low stool, for one person.

Table, cocktail: A low, usually rectangular table with or without a lower shelf.

Table, coffee: A low, usually square table.

Table, dining: A large table usually twenty-eight to thirty inches high, commonly rectangular in plan, thirty to fifty-four inches wide and from forty-eight to ninety-six inches in length.

Table, end: A small table with a top, twenty-four to thirty-six inches high.

Table, print: A table designed by Frank Lloyd Wright for the display and storage of (Japanese) prints or drawings, the top leaves fold upwards from a central spine and drop down in-between a frame, with gate legs that fold in towards the frame when the top does not require support.

Table, side: A long table that is set along a wall or behind a couch or sofa.

Textile: Any material that is woven.

Upholstery: The fittings or decorations supplied by an upholsterer – such as hangings, draperies, cushions, furniture coverings; material used to cover furniture.

Usonian or Usonian Era: In the career of Frank Lloyd Wright, from the mid-1930s until his death in 1959.

Veneer: A very thin layer of wood or other material for facing or inlaying wood. Any of the thin layers of wood glued together to form plywood.

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