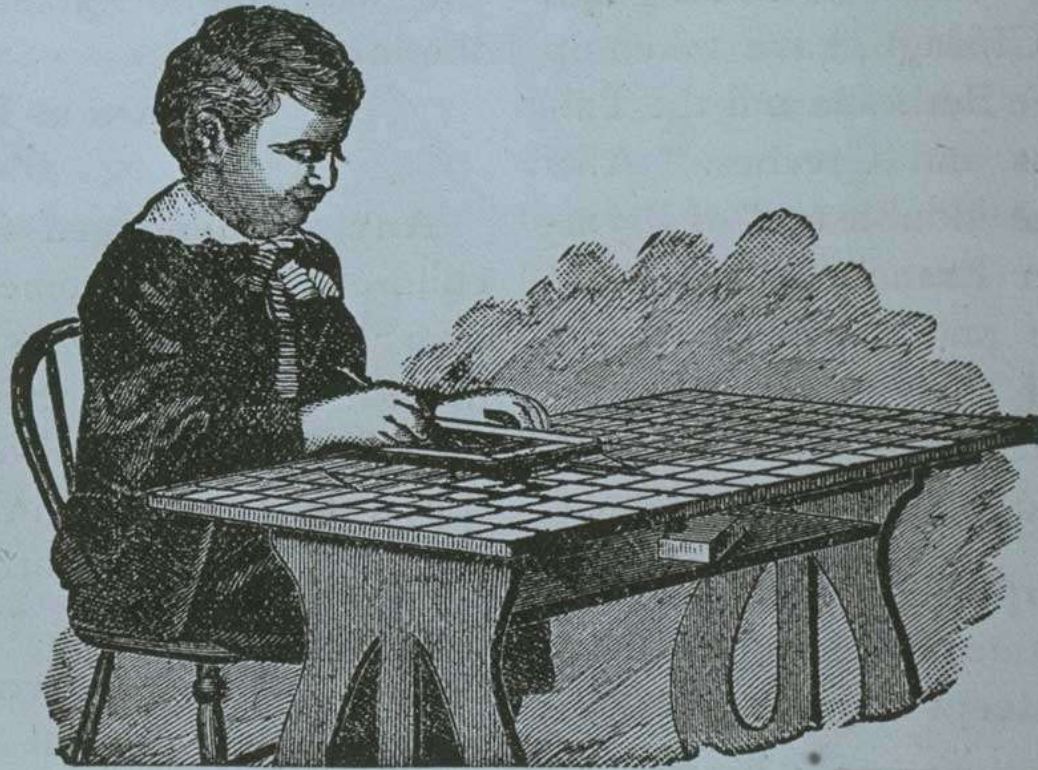


Frank Lloyd Wright



KINDERGARTEN SUPPLIES,
PRIMARY SCHOOL AIDS ^{AND} MATERIALS FOR BUSY WORK
At Home and School.



The only House in the U. S. devoted exclusively to these Specialties.

CATALOGUES FURNISHED FREE ON APPLICATION.

ADDRESS **THOS. CHARLES,**

The Third Gift.

Fröbel's First Building Box.



Large Cube, divided into eight small cubes of equal size. Aim: to illustrate form and number; also to give the first idea of fractions.

In Wooden Box,

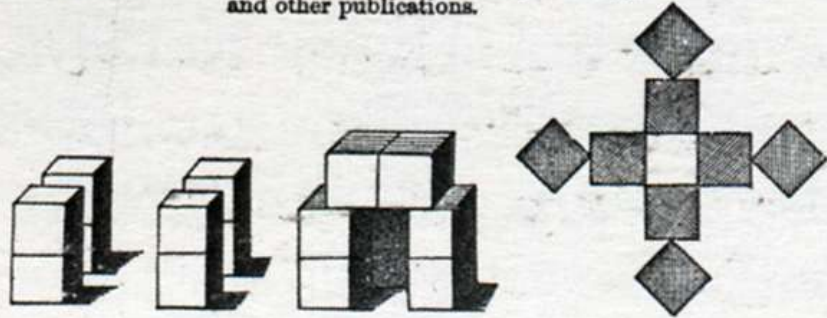
\$0.30

Diagrams and Directions for using the Third Gift.

In Wrapper,

\$0.30

See also HOFFMANN, *Kindergarten Toys*, and other publications.

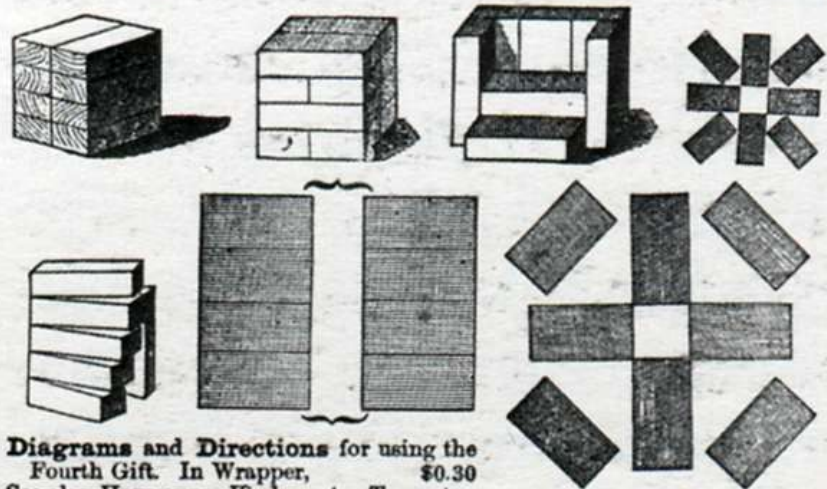


The Fourth Gift.

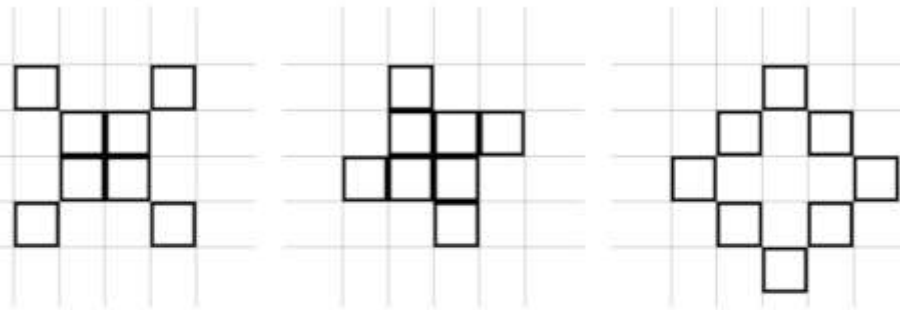
Fröbel's Second Building Box.

Large Cube, divided into eight oblong blocks. — The points of similarity and difference between this and the Third Gift should be indicated.
In Wooden Box,

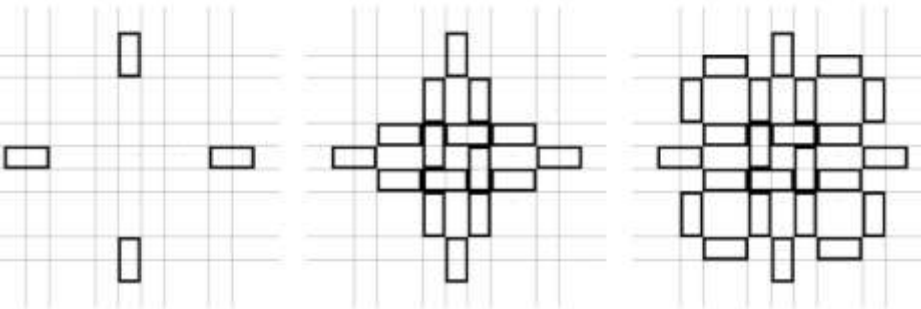
\$0.30



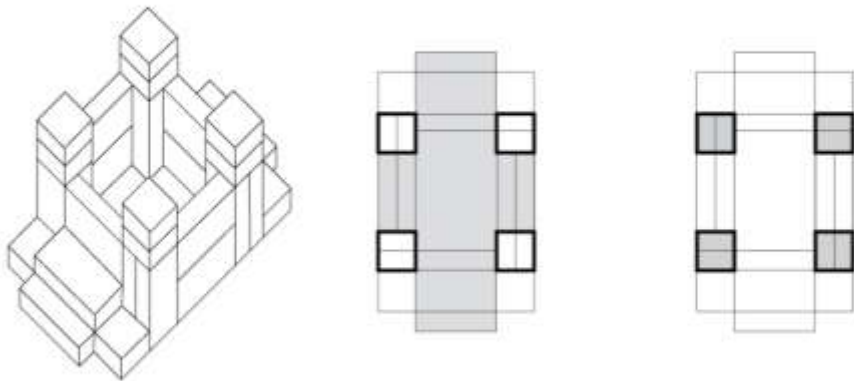
Diagrams and Directions for using the Fourth Gift. In Wrapper, \$0.30
See also HOFFMANN, *Kindergarten Toys*, etc.



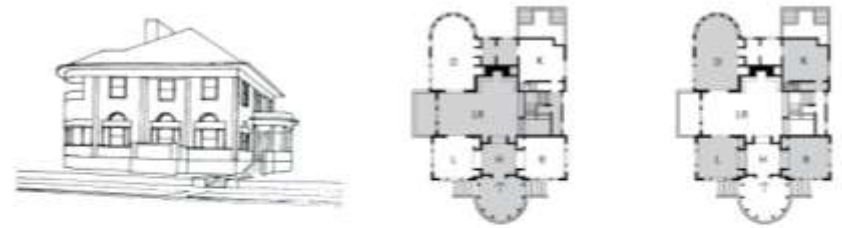
(2) _ 'In the Froebel patterns the parts have... surrendered their identity to the whole'.



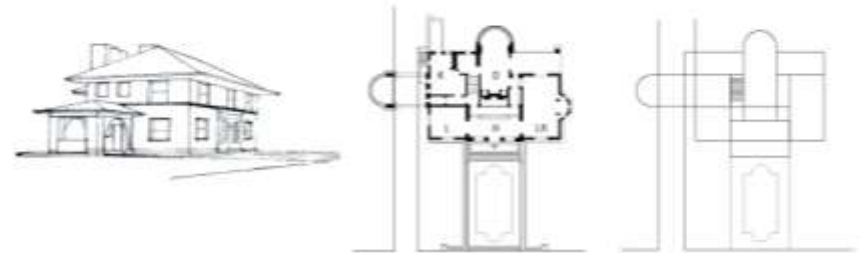
(3) _ 'A typical pattern consist of two interpenetrating cruciforms breaking through a square'.



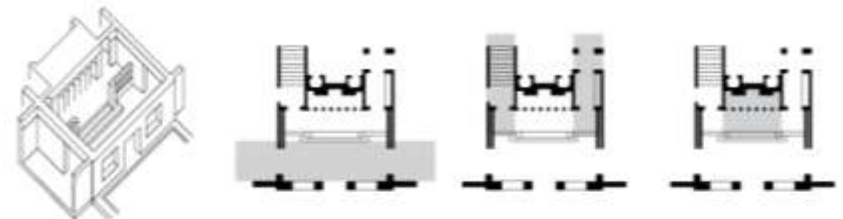
(4) _ 'the characteristic intersection of square and cruciform into three dimensions'.



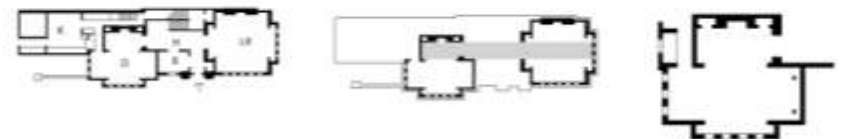
(5) _ 'The plan of the George Blossom house (1892) is... analogous to the intersecting squares and cruciforms of the patterns'.



(6) _ 'In comparison, the front and side elevations of the Winslow house of the following year, are far less explicit'.



(7) _ 'Its constituents provide a substructure corresponding with the dimensions of adjacent spaces'.



(8) _ 'The plan of the Isidor Heller house (1897) is similarly conditioned'.



Louis Sullivan, Auditorium, Chicago, project, 1886-89



Veduta generale, Fiera Colombiana Chicago 1893



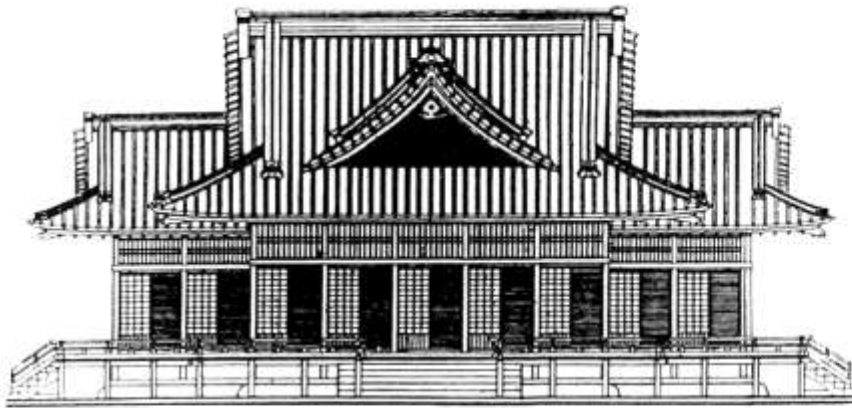
Padiglione Ho-o-den, Fiera colombiana, Chicago 1893



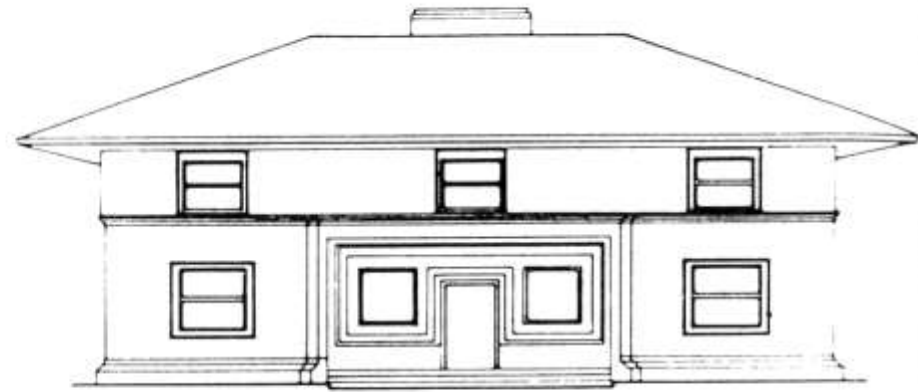
Padiglione Ho-o-den, Fiera colombiana, Chicago 1893



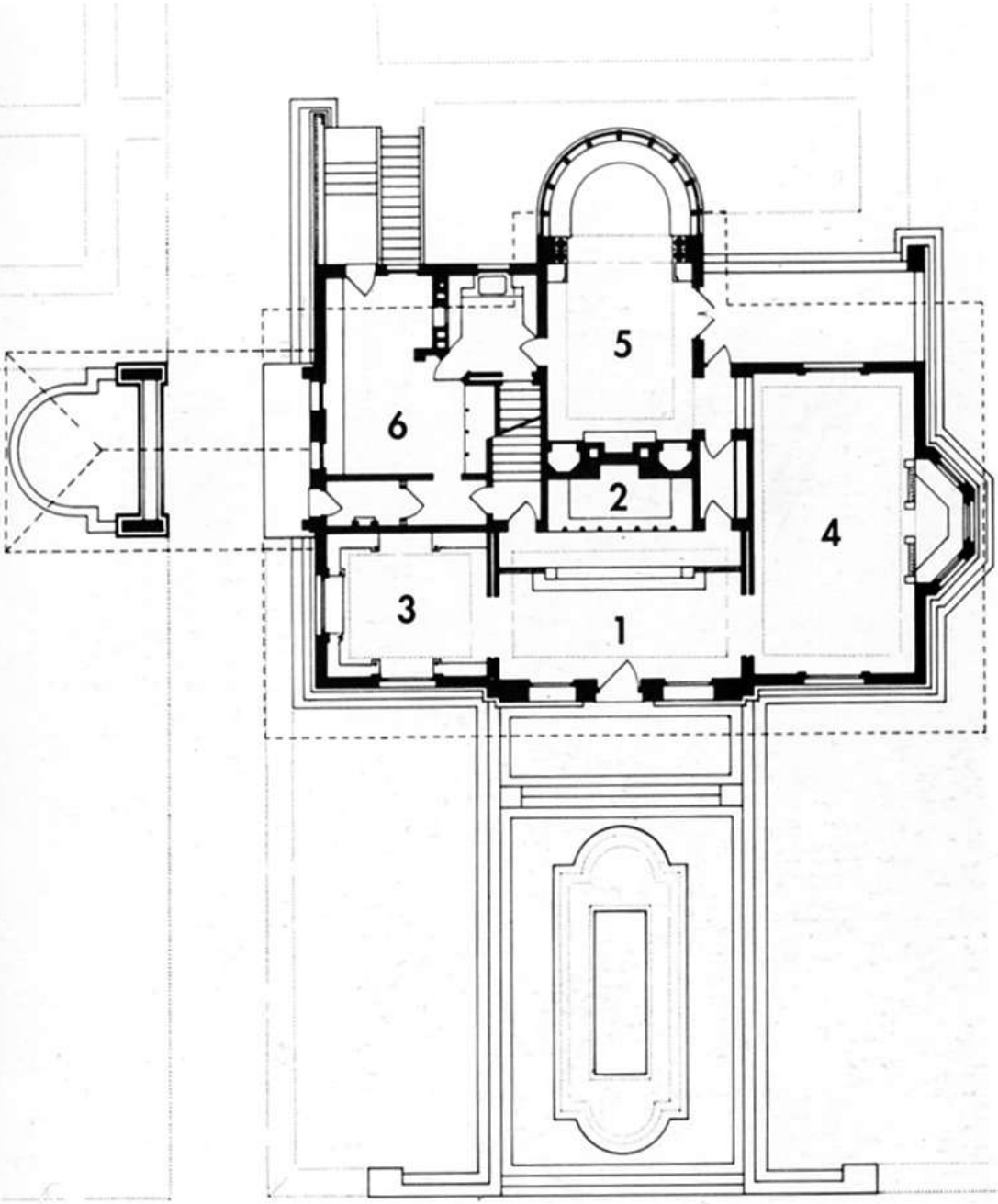
Frank Lloyd Wright, William Winslow House, River Forest, Illinois 1893-94



3.15 The main facade of the central hall of the Ho-o-den.



3.44 The triple-banded elevation of the Prairie House as anticipated in the William H. Winslow house, River Forest, Illinois, 1893.

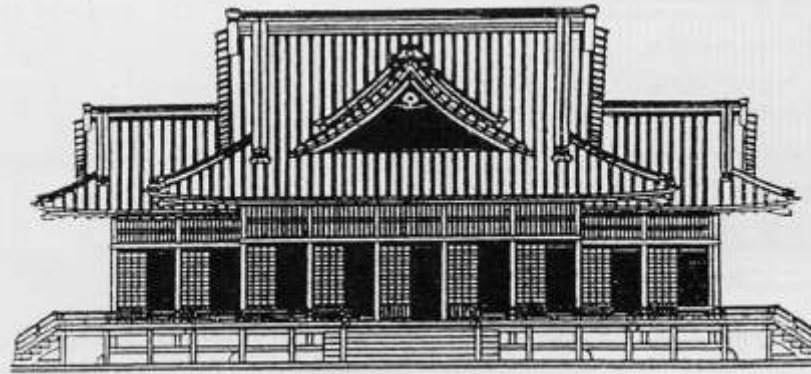


- 1) Ingresso
- 2) Camino
- 3) Biblioteca
- 4) Soggiorno
- 5) Sala da pranzo
- 6) cucina





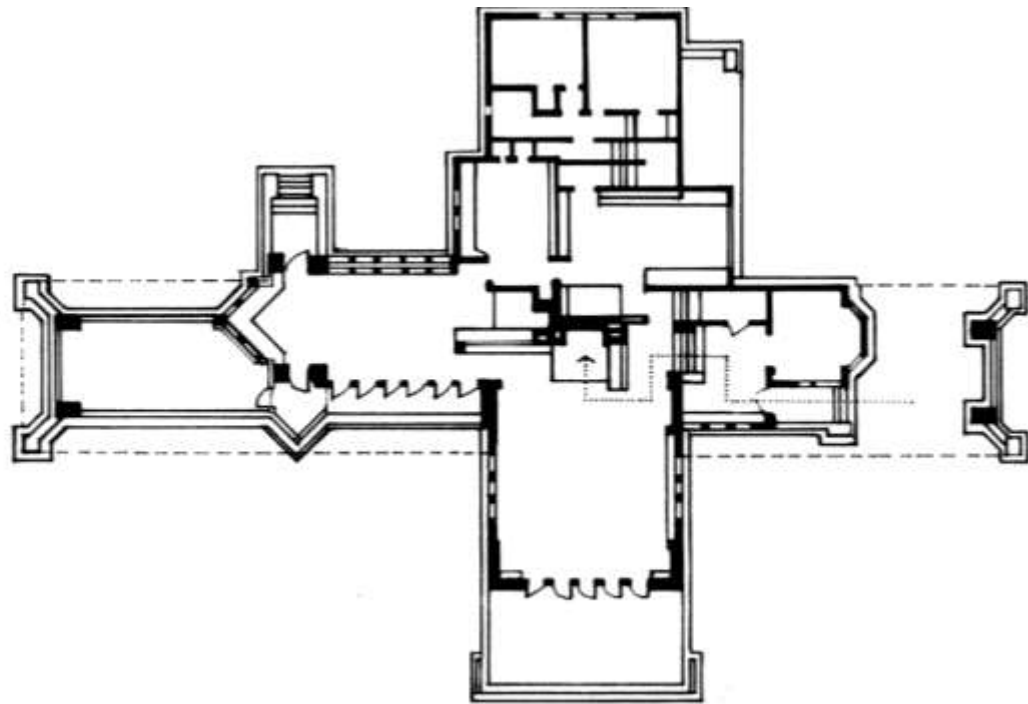
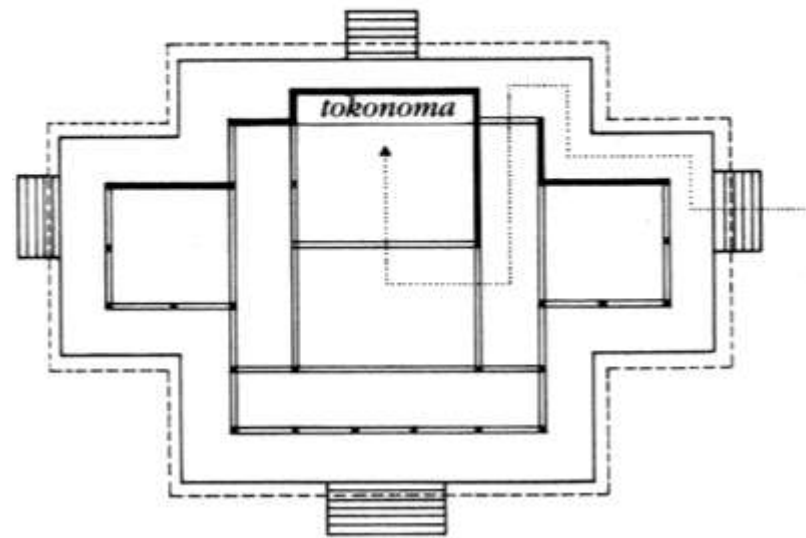
Frank Lloyd Wright, William Winslow House, River Forest, Illinois 1893-94

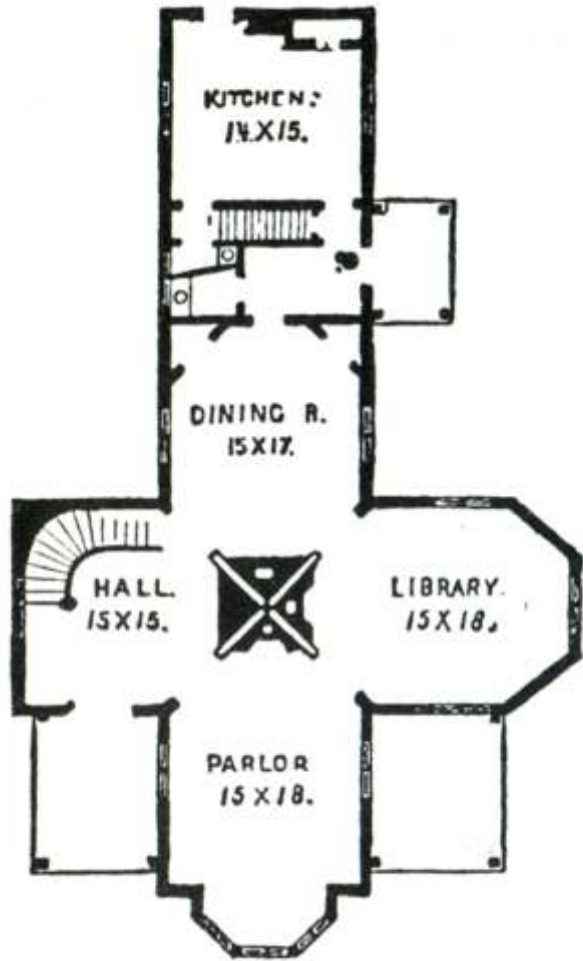


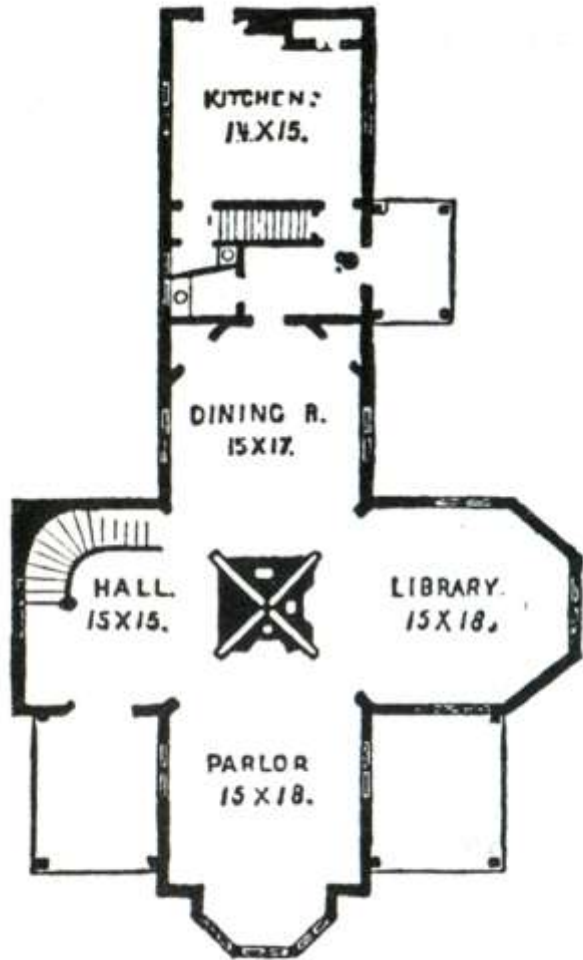
F.L.Wright,
Harry Goodrich house,
Oak Park, Illinois 1896



F.L.Wright,
Ward Willits House,
Highland Park, Illinois 1902-03

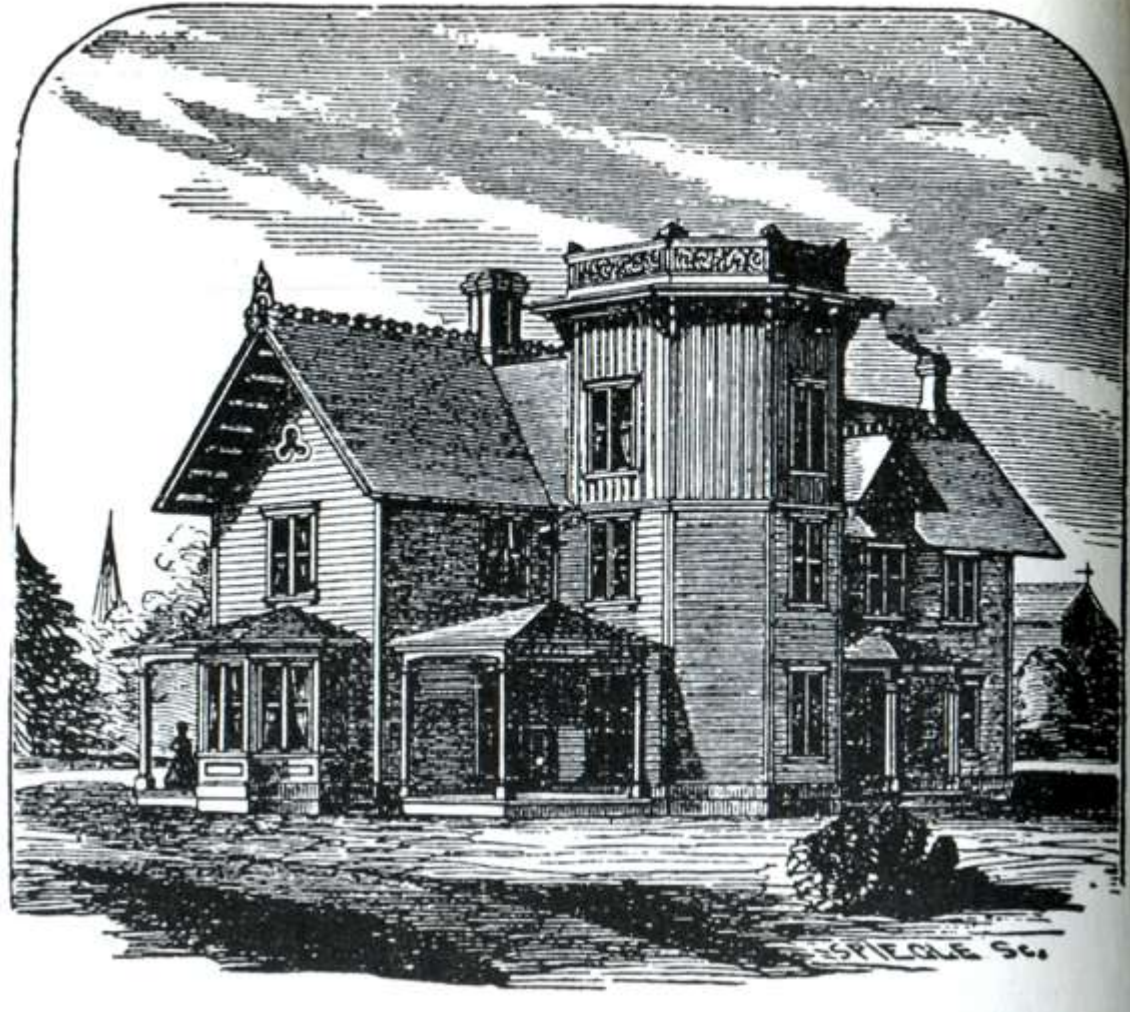
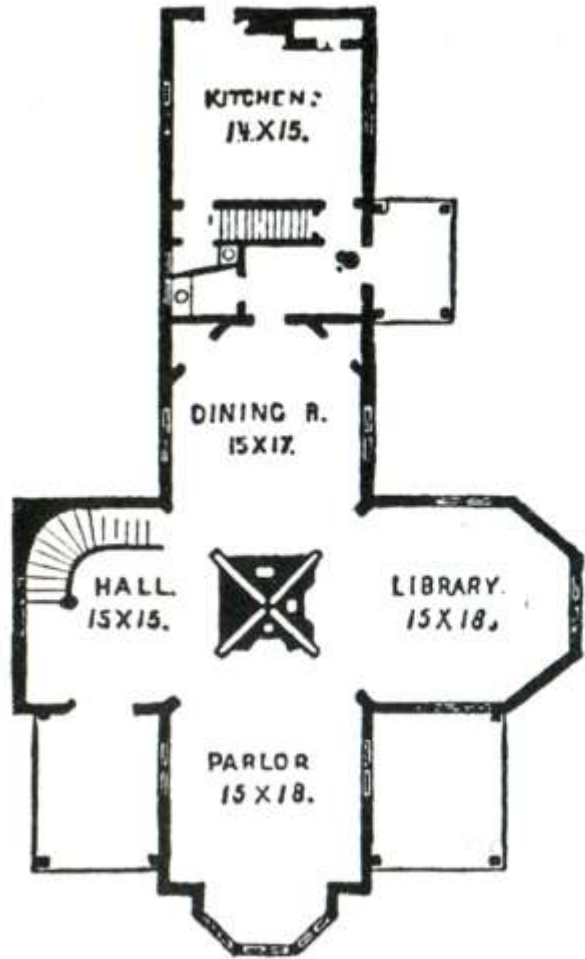






«Il progetto di questa casa fu fatto allo scopo di dare ad ogni stanza un'esposizione soleggiata a sud; e su dieci stanze nove godono almeno una vista a sud-est. Il piano principale è disposto in modo che l'atrio spazioso, con la scala in curva, presenta dall'ingresso una visuale attraente. Il camino è il centro della casa e aperture con porte scorrevoli mettono a ciascuna delle stanze principali; cosicchè all'occasione atrio, salotto, biblioteca e sala da pranzo possono essere riunite; mentre la forma ottagonale di queste stanze aggiunge molto alla loro bellezza».

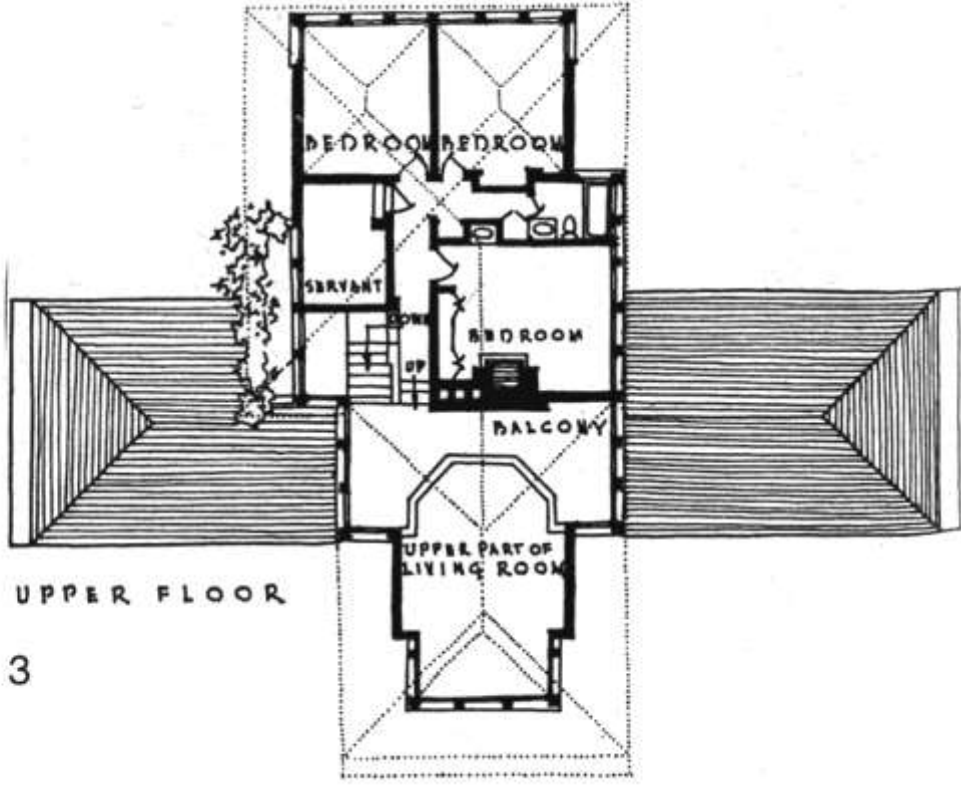
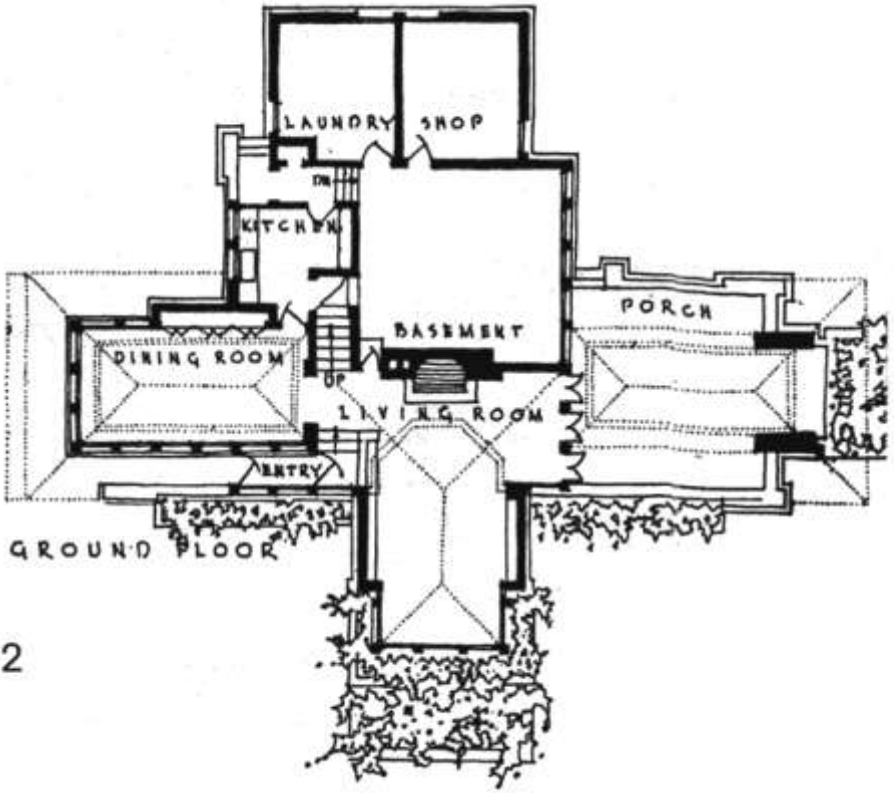
[George E. Woodward, Suburban and Country Houses, New York, 1873]



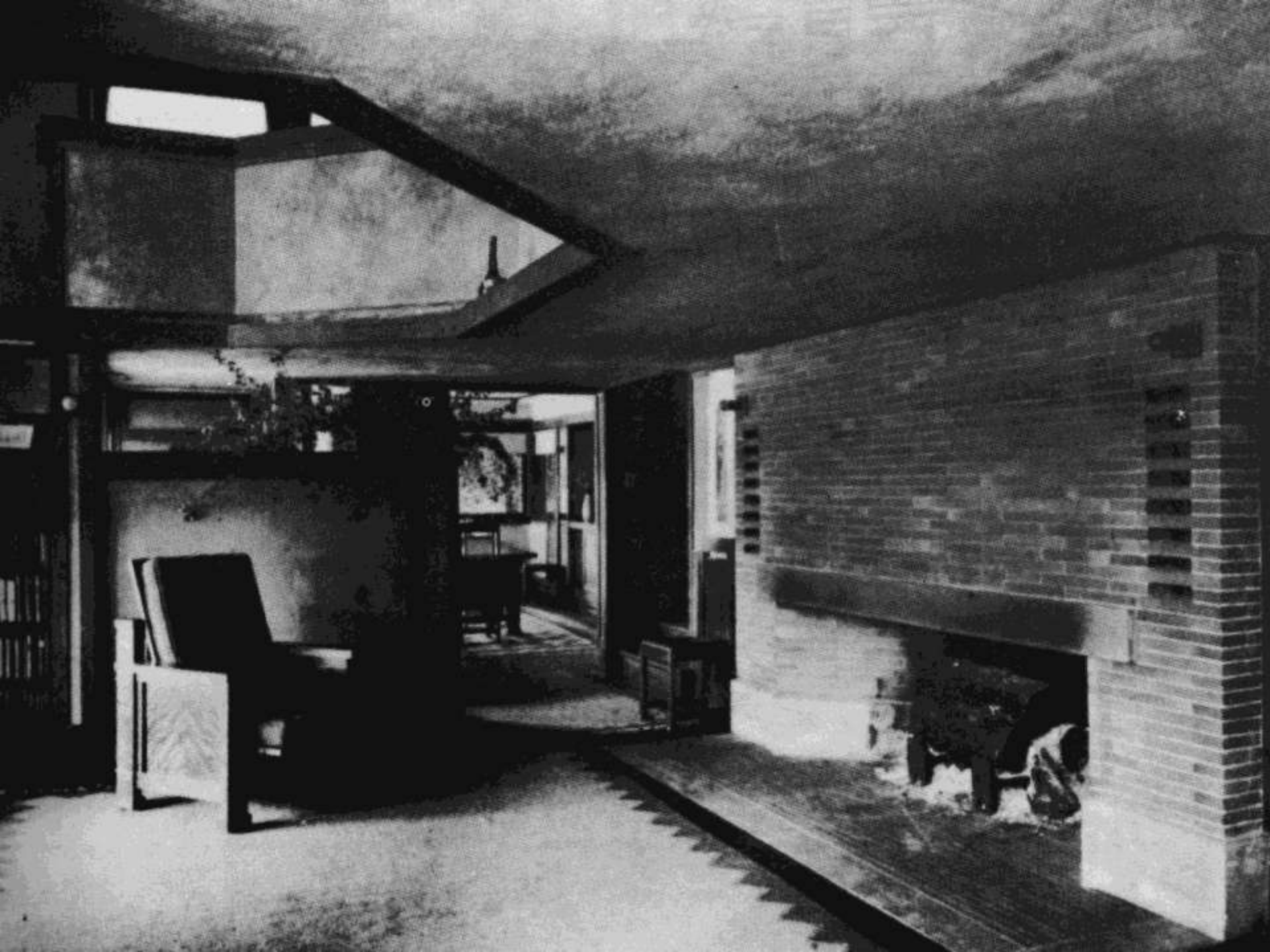
G.E. Woodward, Casa di campagna, 1873

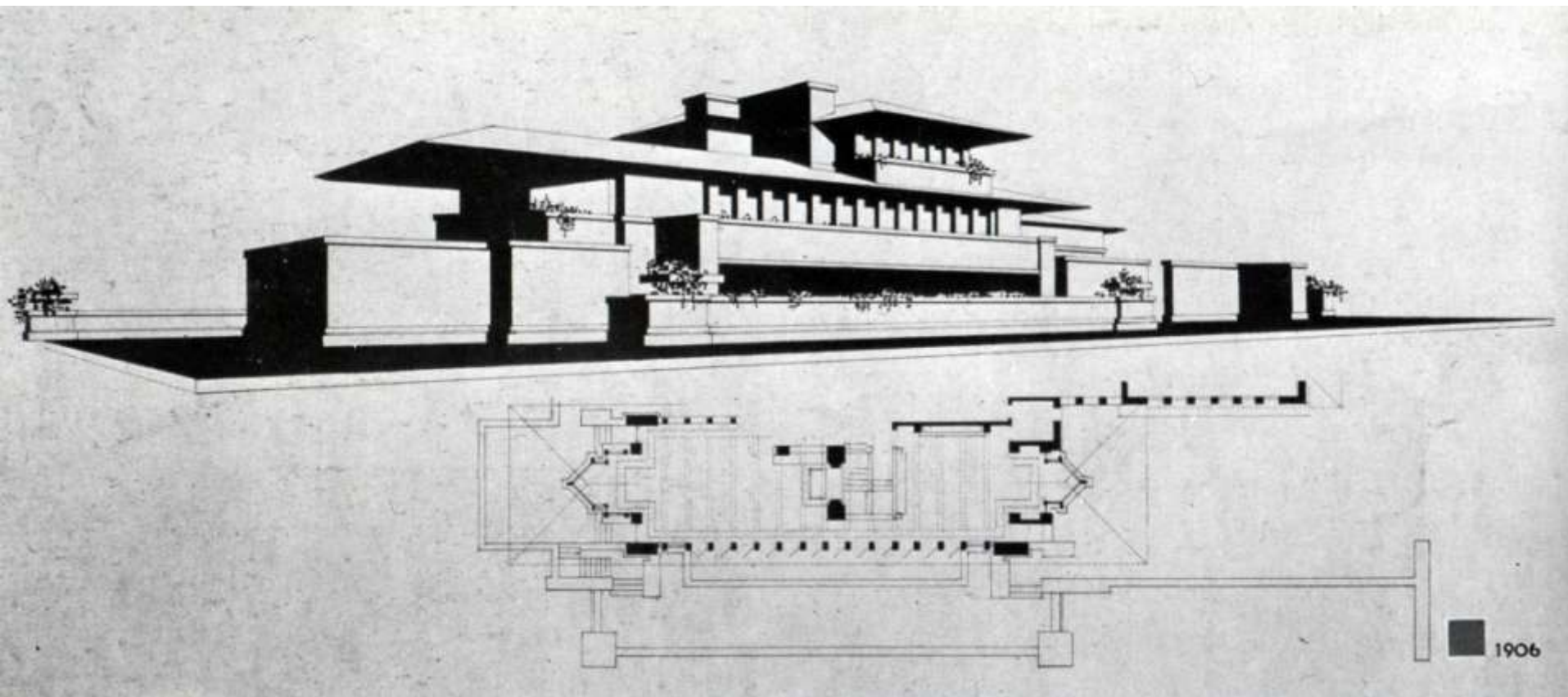


F.L.Wright,
Isabel Roberts House,
River Forest, Illinois 1907-08



F.L.Wright,
 Isabel Roberts House,
 River Forest, Illinois 1907-08

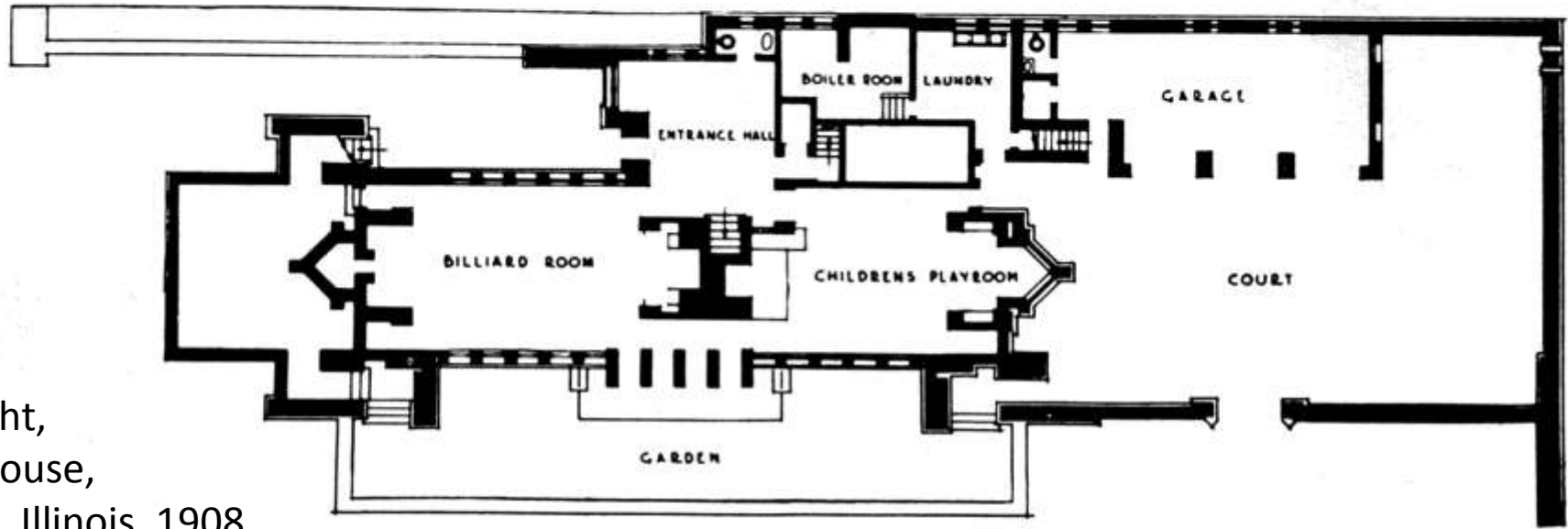
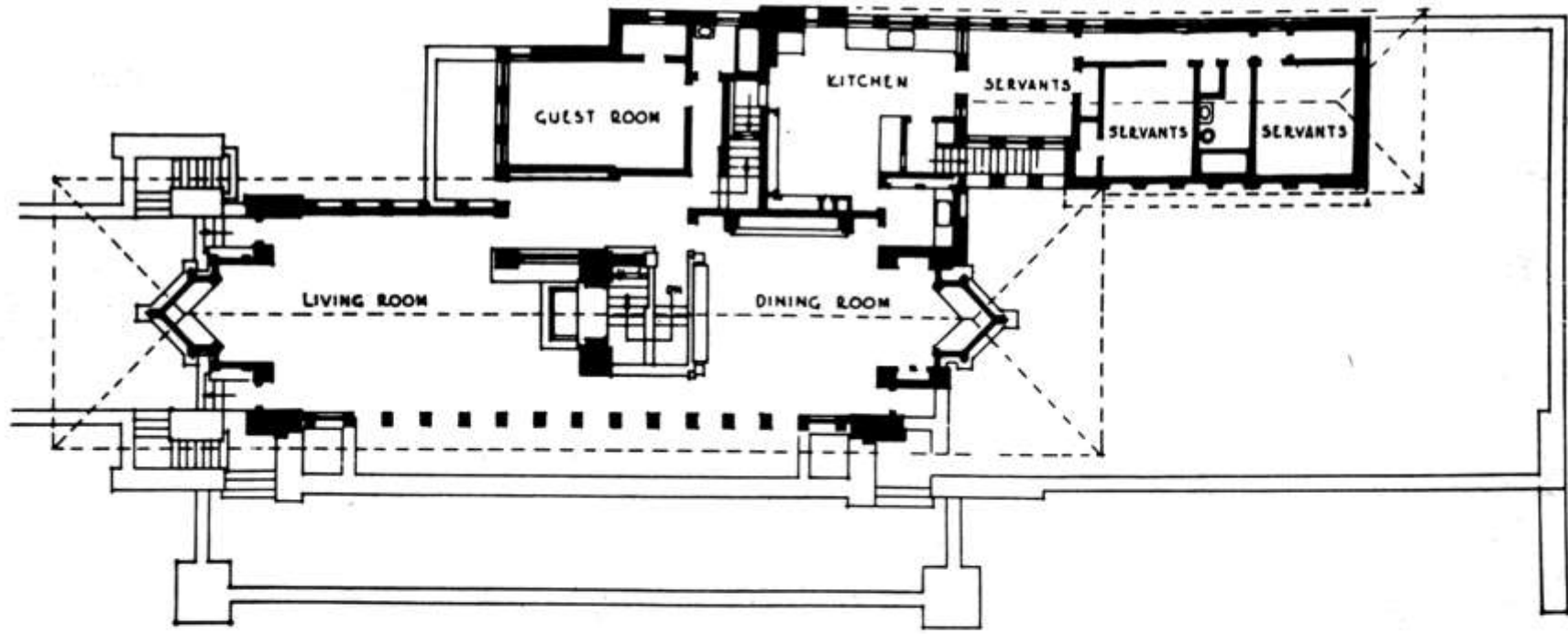




F.L.Wright,
Robie House,
Chicago, Illinois 1908



F.L.Wright,
Robie House,
Chicago, Illinois 1908



F.L.Wright,
Robie House,
Chicago, Illinois 1908





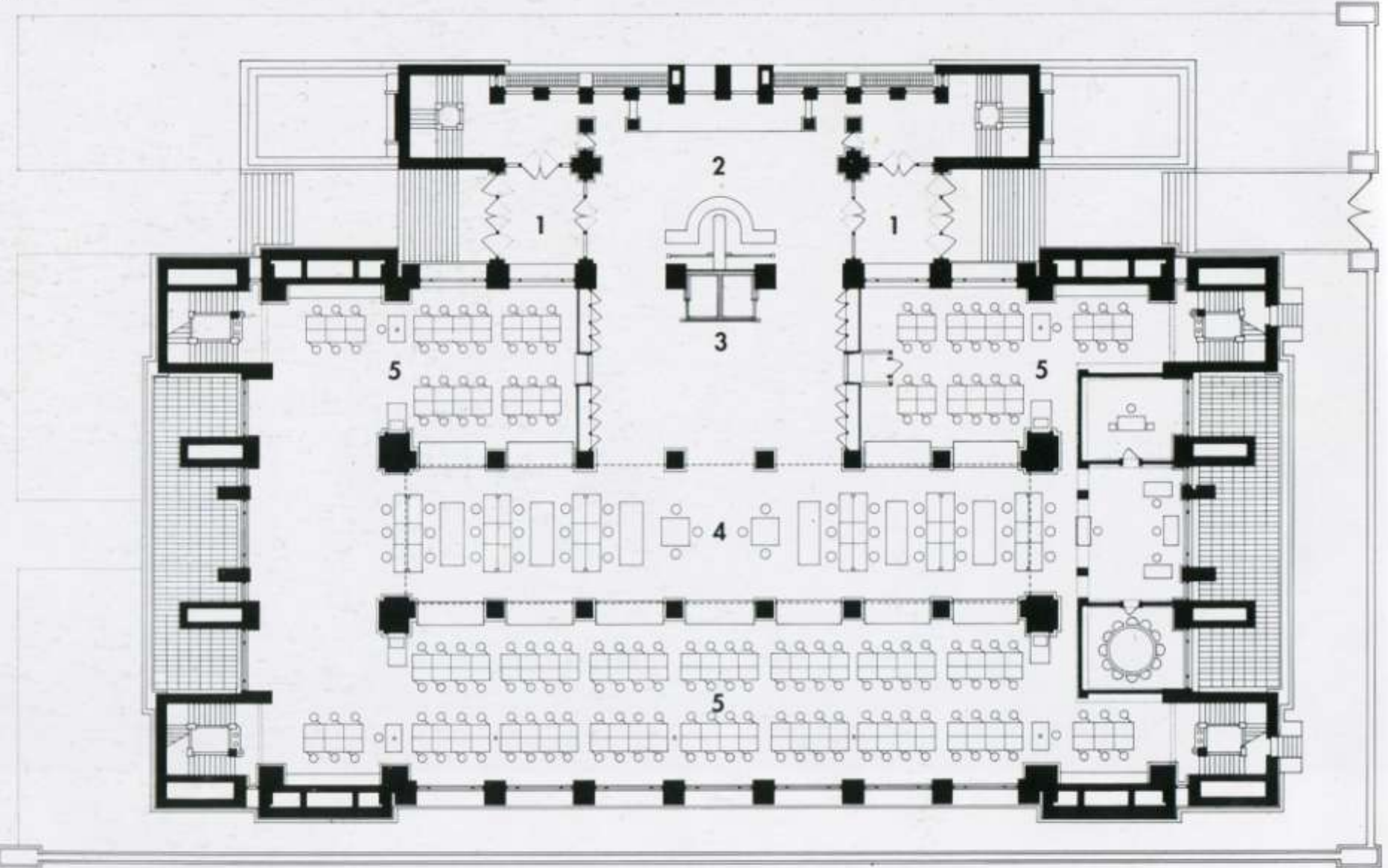
**The Larkin
Administration
Building
Buffalo, N. Y.**

One of the largest office buildings in the world used by a single firm. 1500 people occupy it, dealing from factory to family with two million customers.

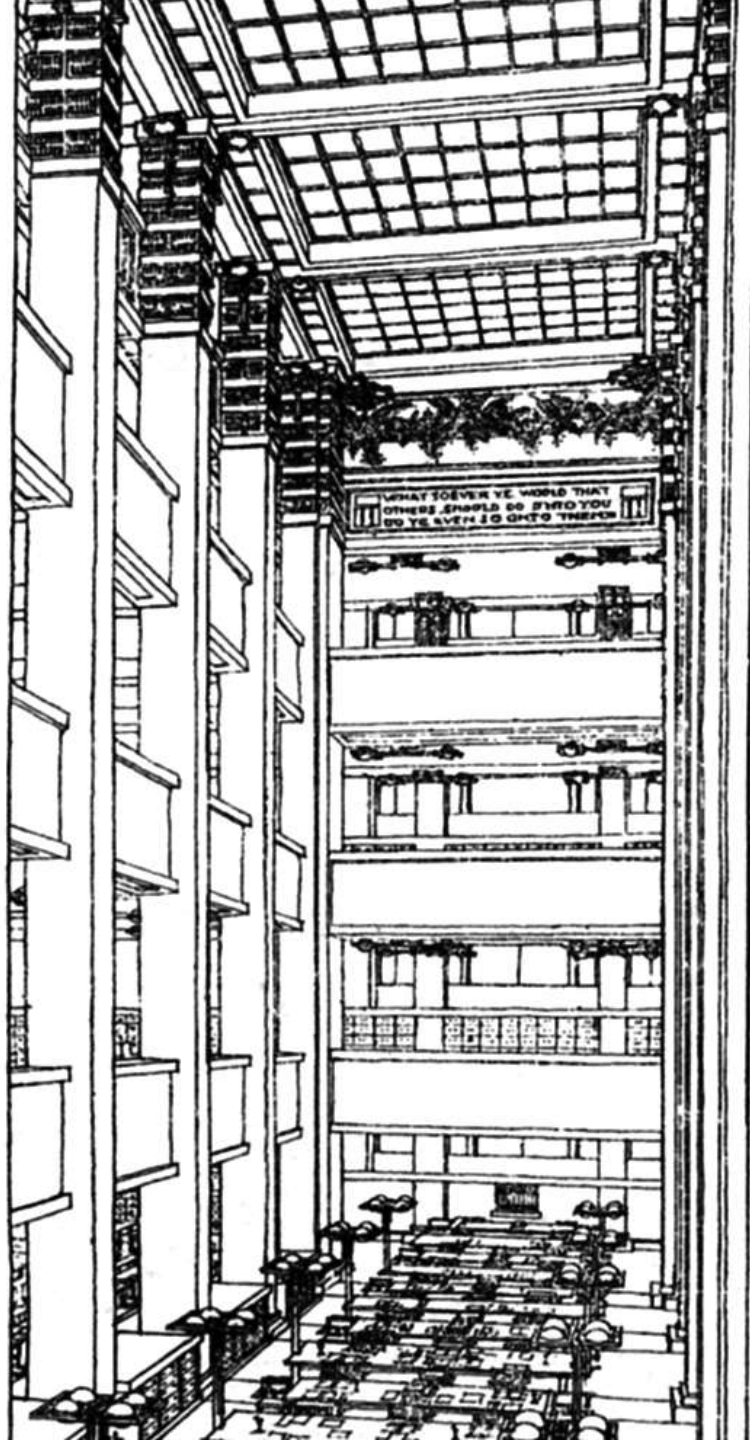
Every year sixty thousand people visit it and the adjacent great Larkin factories. Visitors always welcome. Guides furnished free.



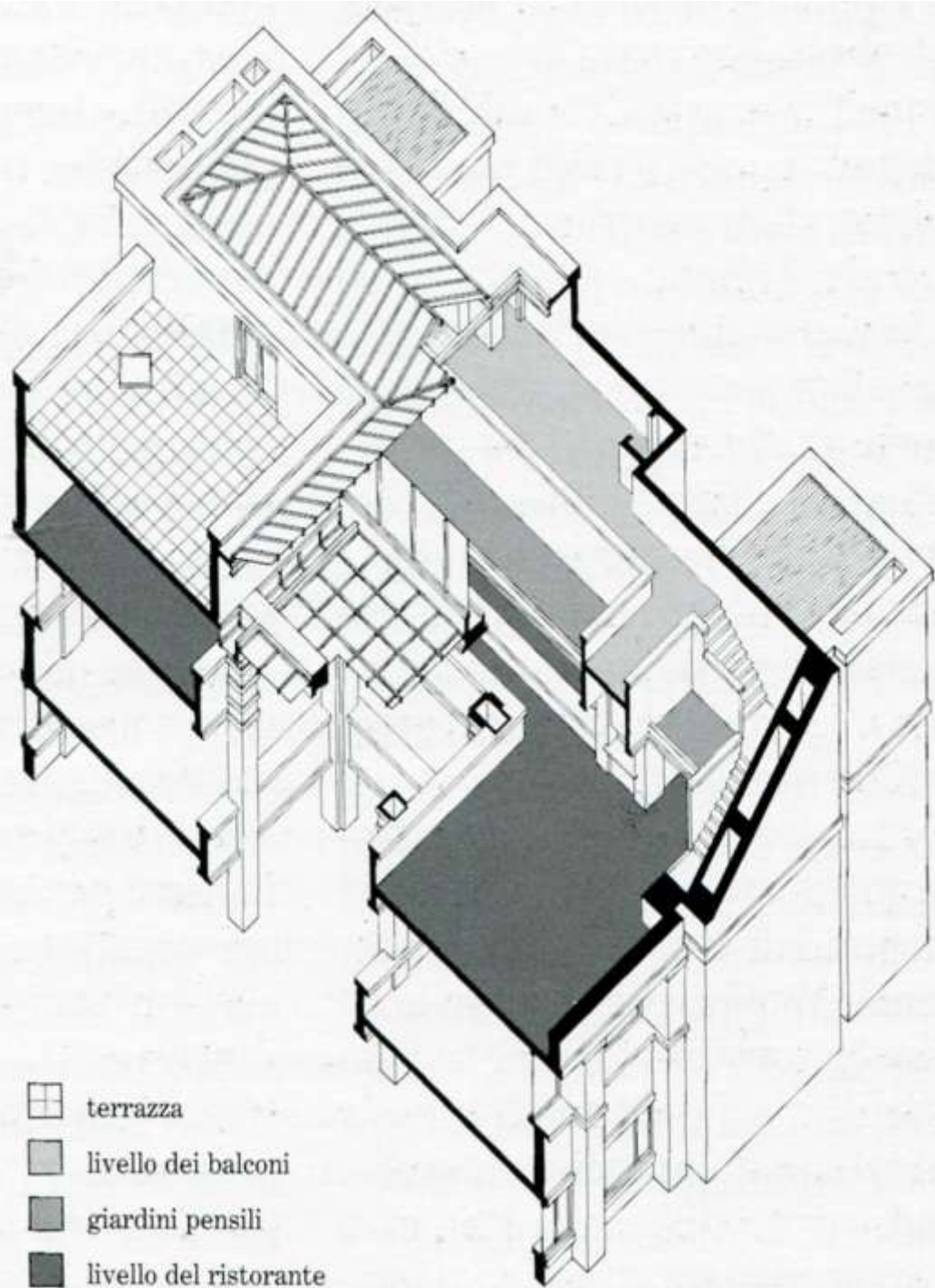




F.L. Wright, Larkin Building, Buffalo, N.Y. 1902-06



F.L.Wright,
Larkin Building,
Buffalo, N.Y. 1902-06



F.L.Wright,
Larkin Building,
Buffalo, N.Y. 1902-06



F.L.Wright,
Larkin Building,
Buffalo, N.Y. 1902-06

F.L.Wright,
Larkin Building,
Buffalo, N.Y. 1902-06



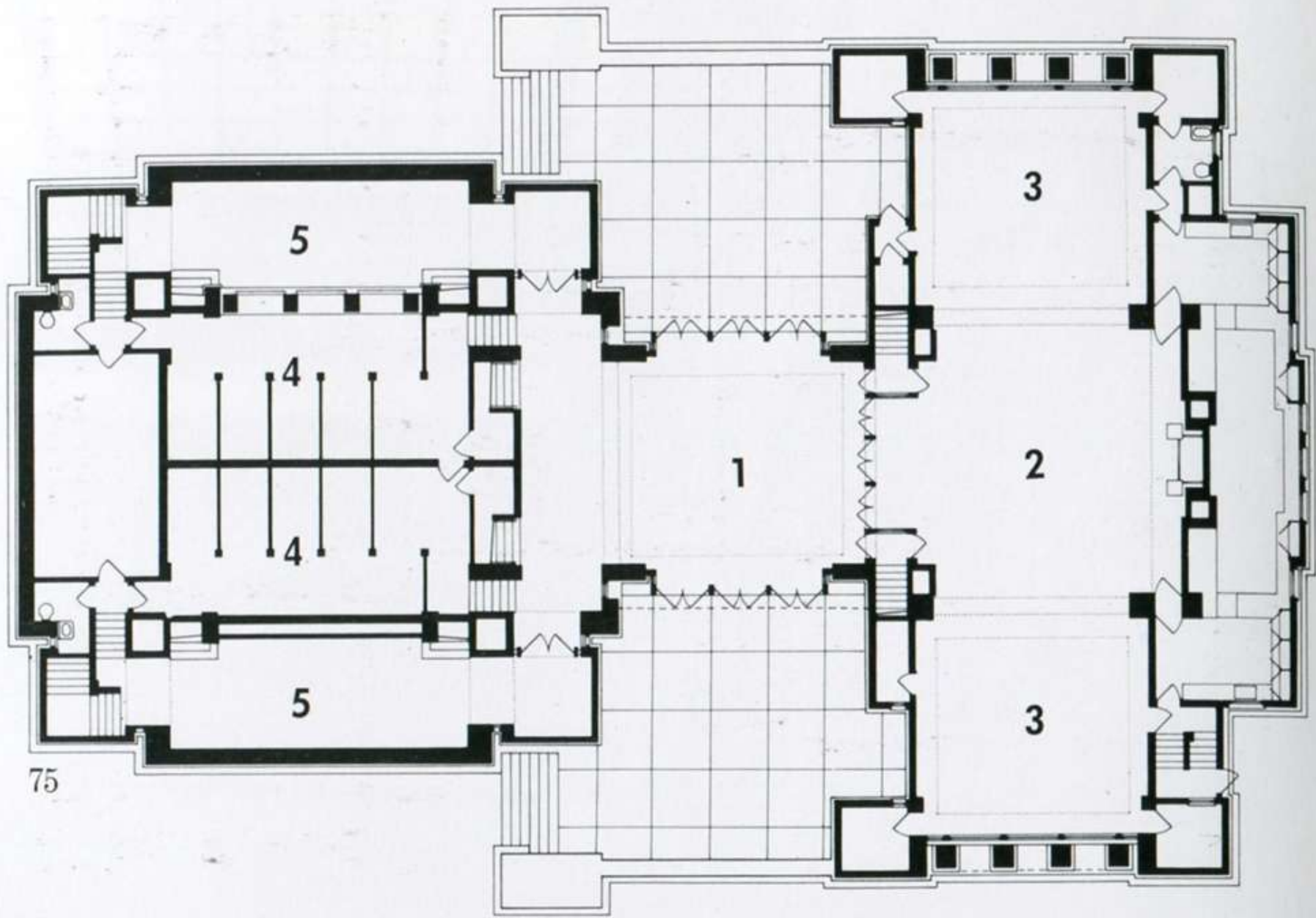


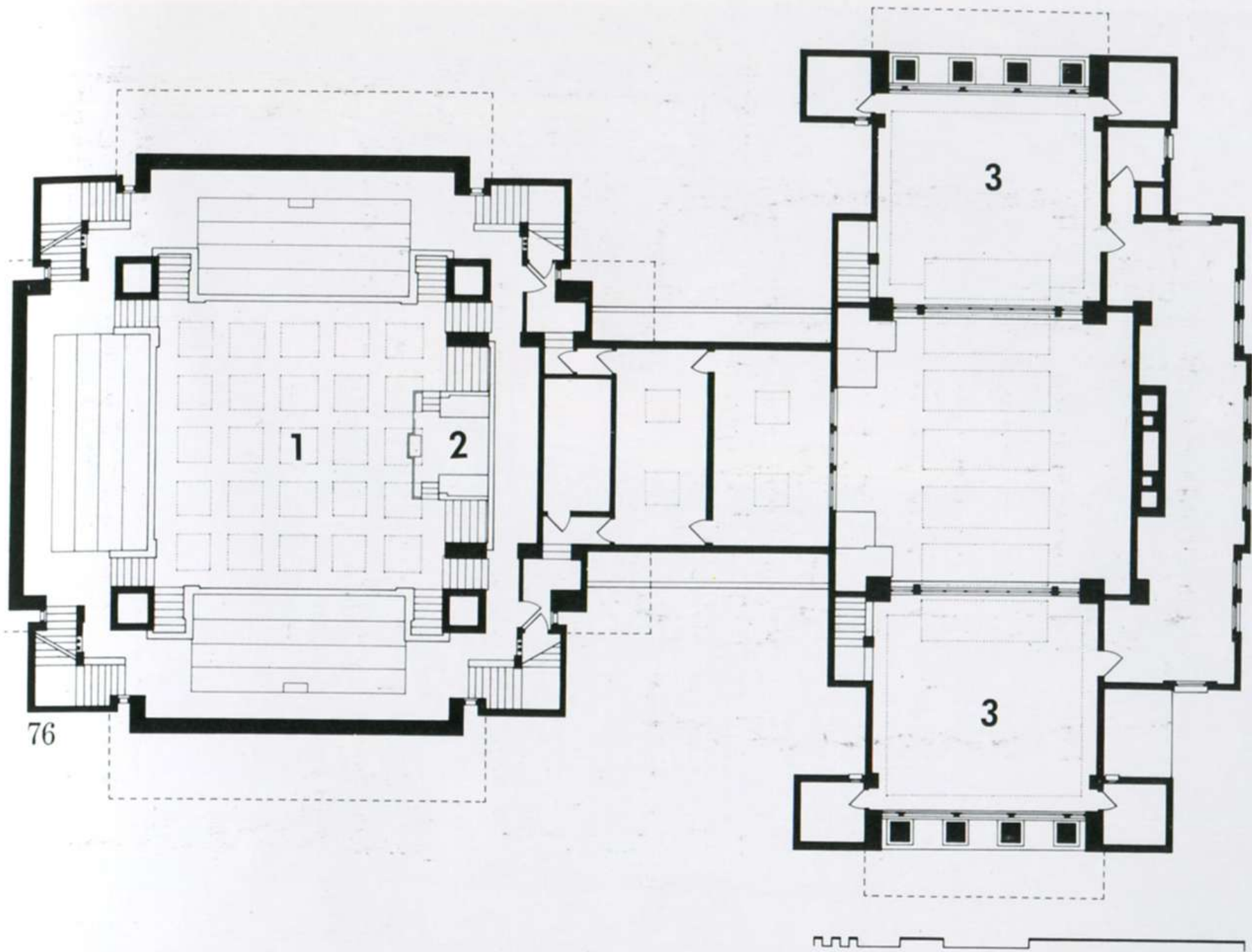
F.L.Wright,
Larkin Building,
Buffalo, N.Y. 1902-06



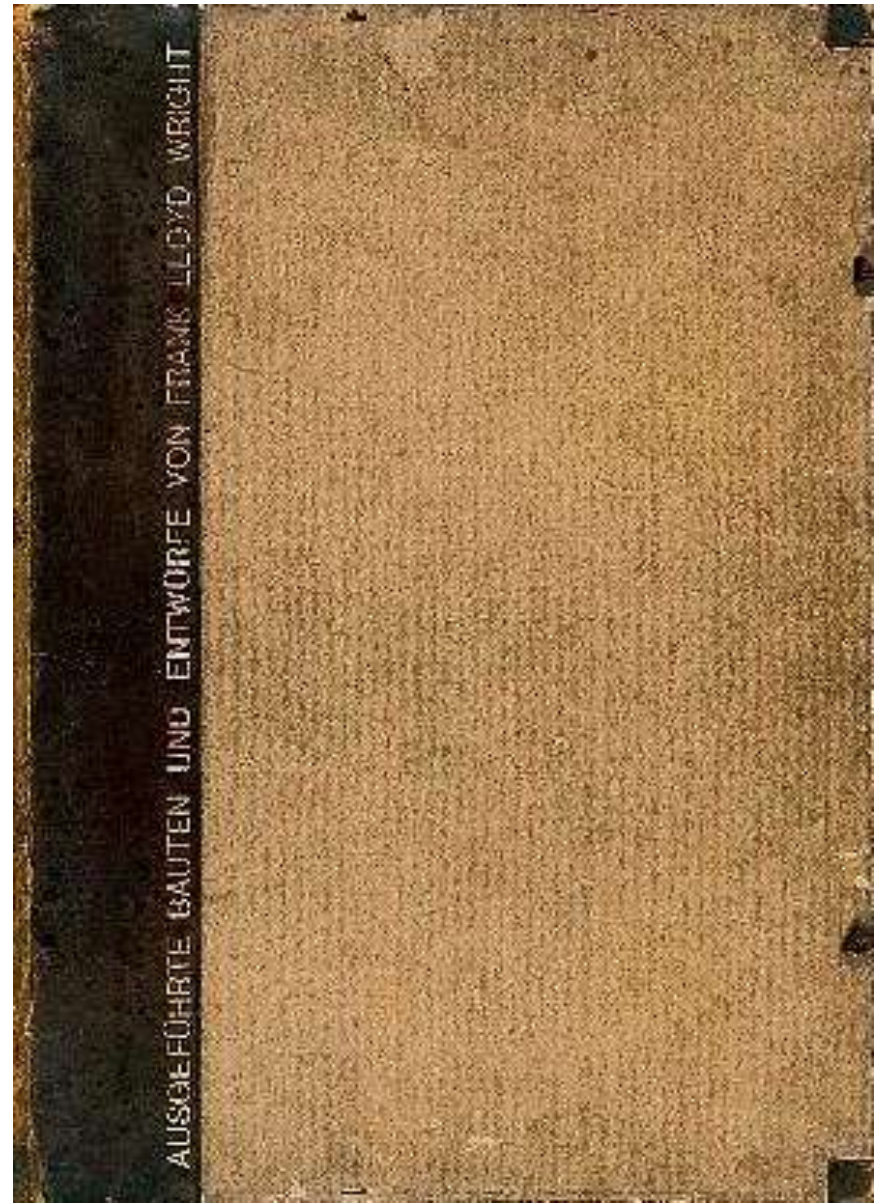


F.L.Wright,
Unity Temple,
Oak Park, Chicago, 1905-08



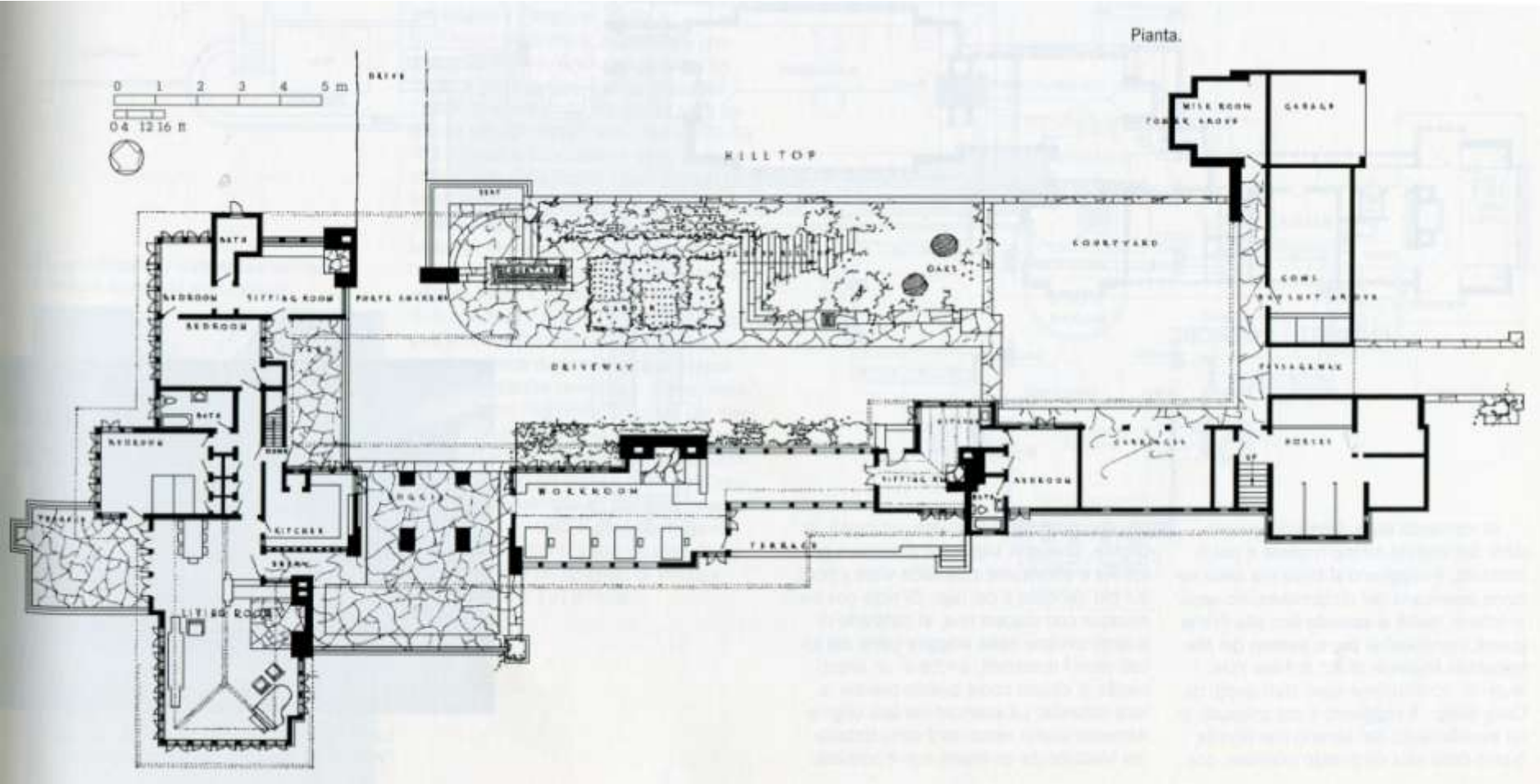




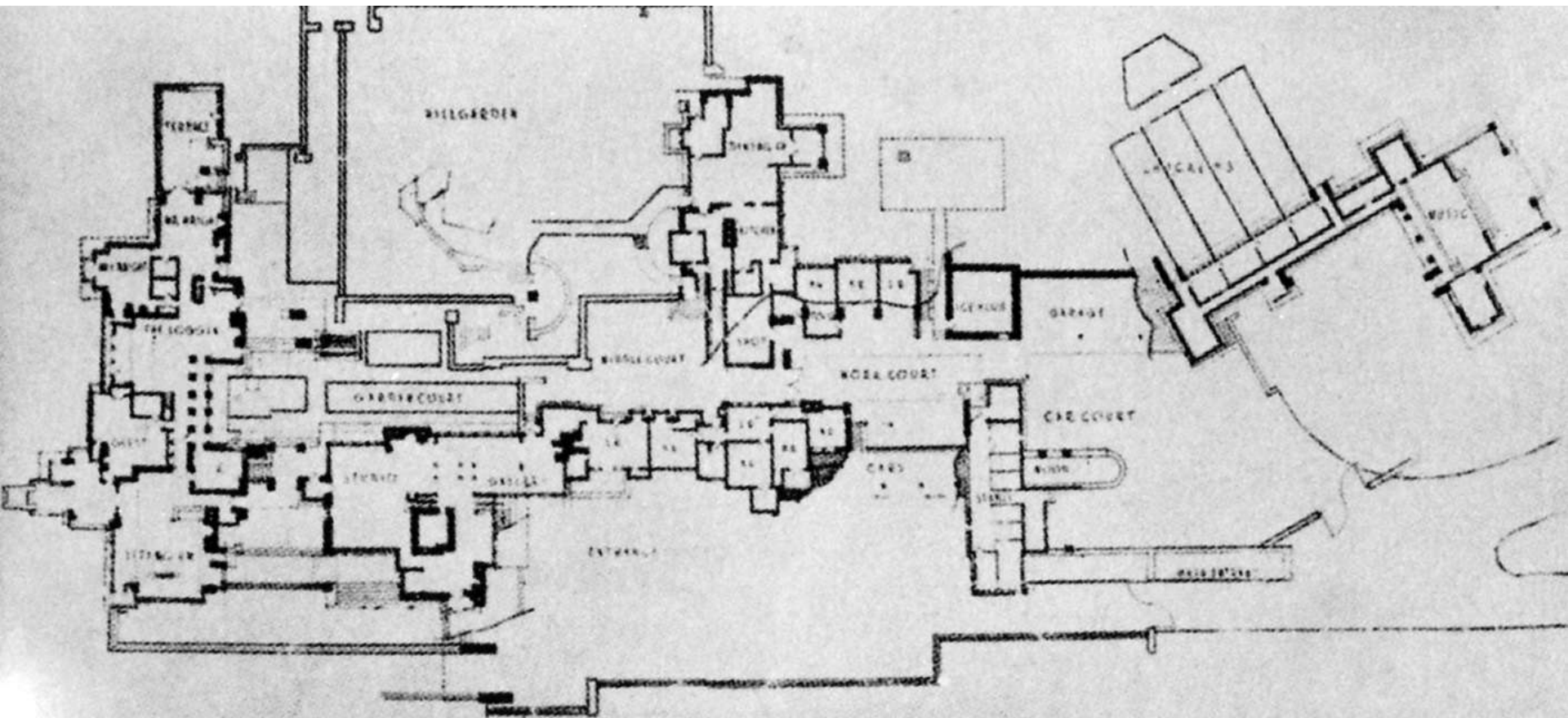


Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright,
Berlin Ernst Wasmut
1910





F.L.Wright,
Taliesin II,
Spring Green, Wisconsin 1914



F.L.Wright,
Taliesin III,
Spring Green, Wisconsin 1925







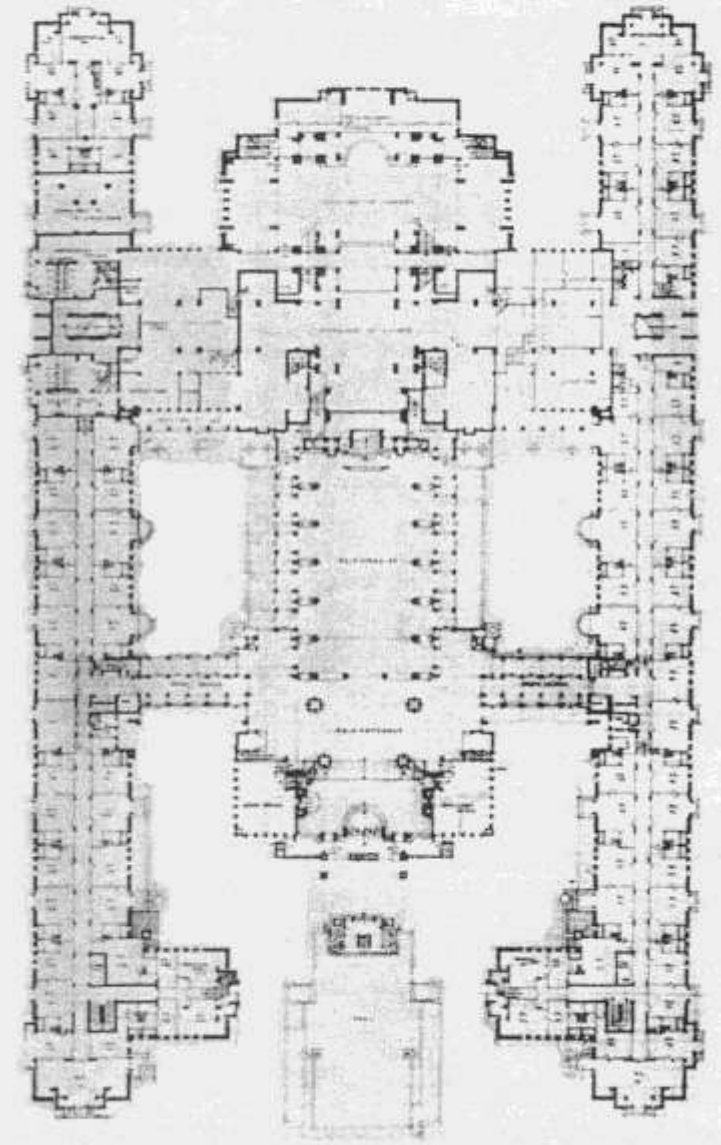
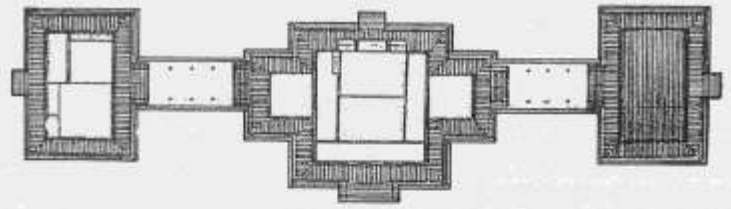
Tokyo IMPERIAL HOTEL Japan



帝國ホテル



The Imperial Hotel team, Tokyo 1920 ca.



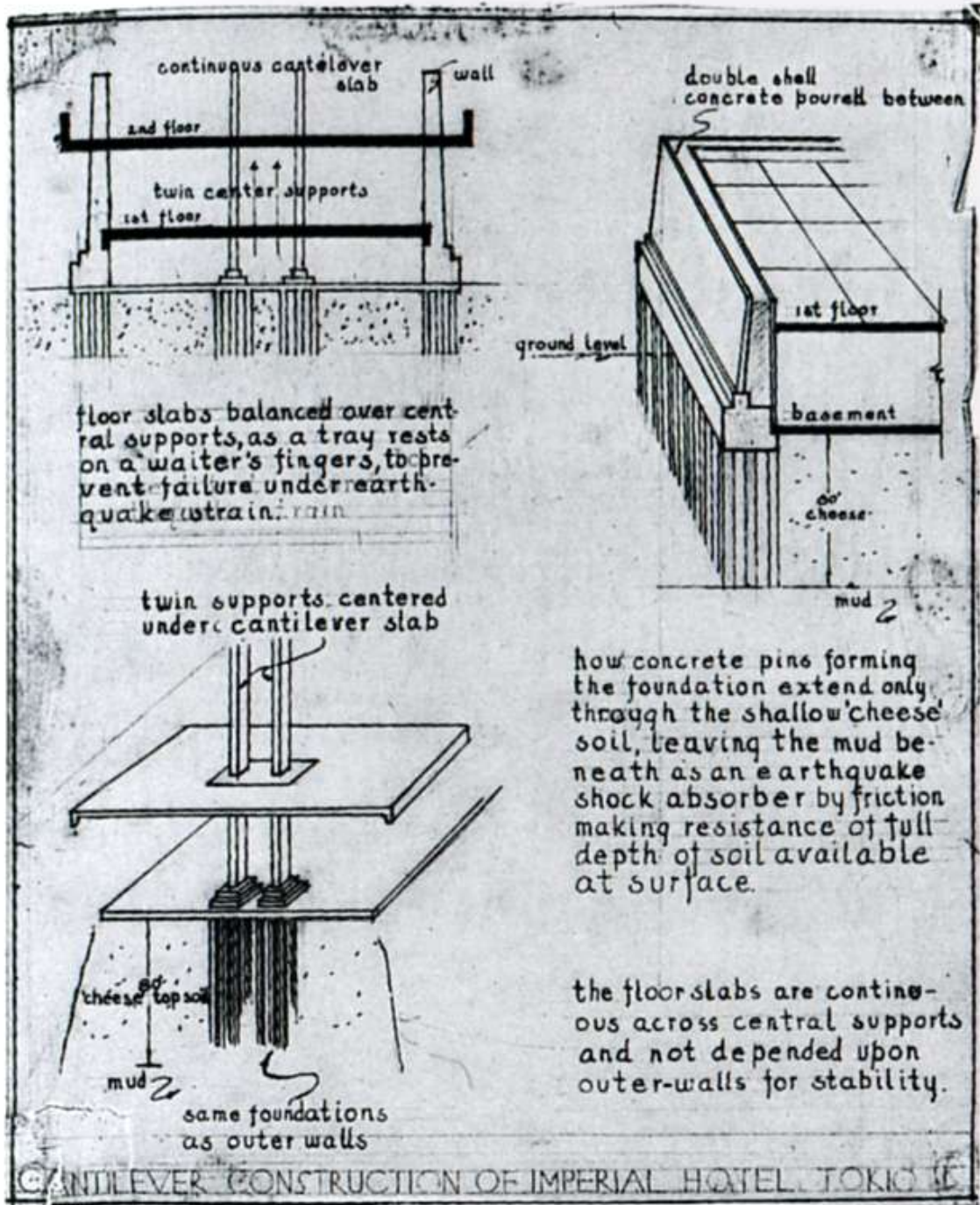
F.L.Wright,
Imperial Hotel,
Tokyo 1913-23



IMPERIAL HOTEL, TOKYO, JAPAN.

ルテホ國帝京東

F.L.Wright, Imperial Hotel, Tokyo 1913-23



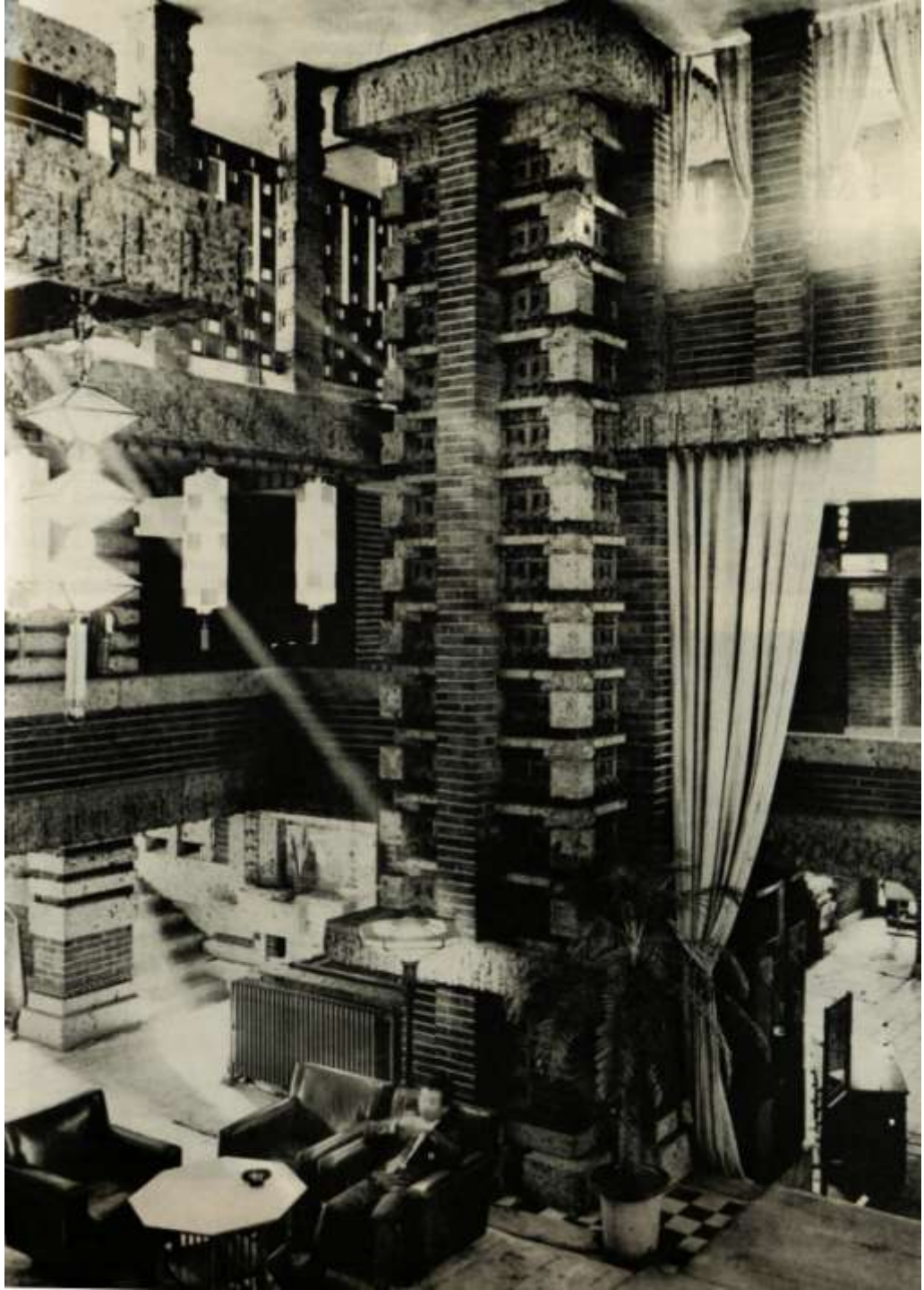
F.L.Wright,
Imperial Hotel,
Tokyo 1913-23



F.L.Wright,
Imperial Hotel,
Tokyo 1913-23, La passeggiata



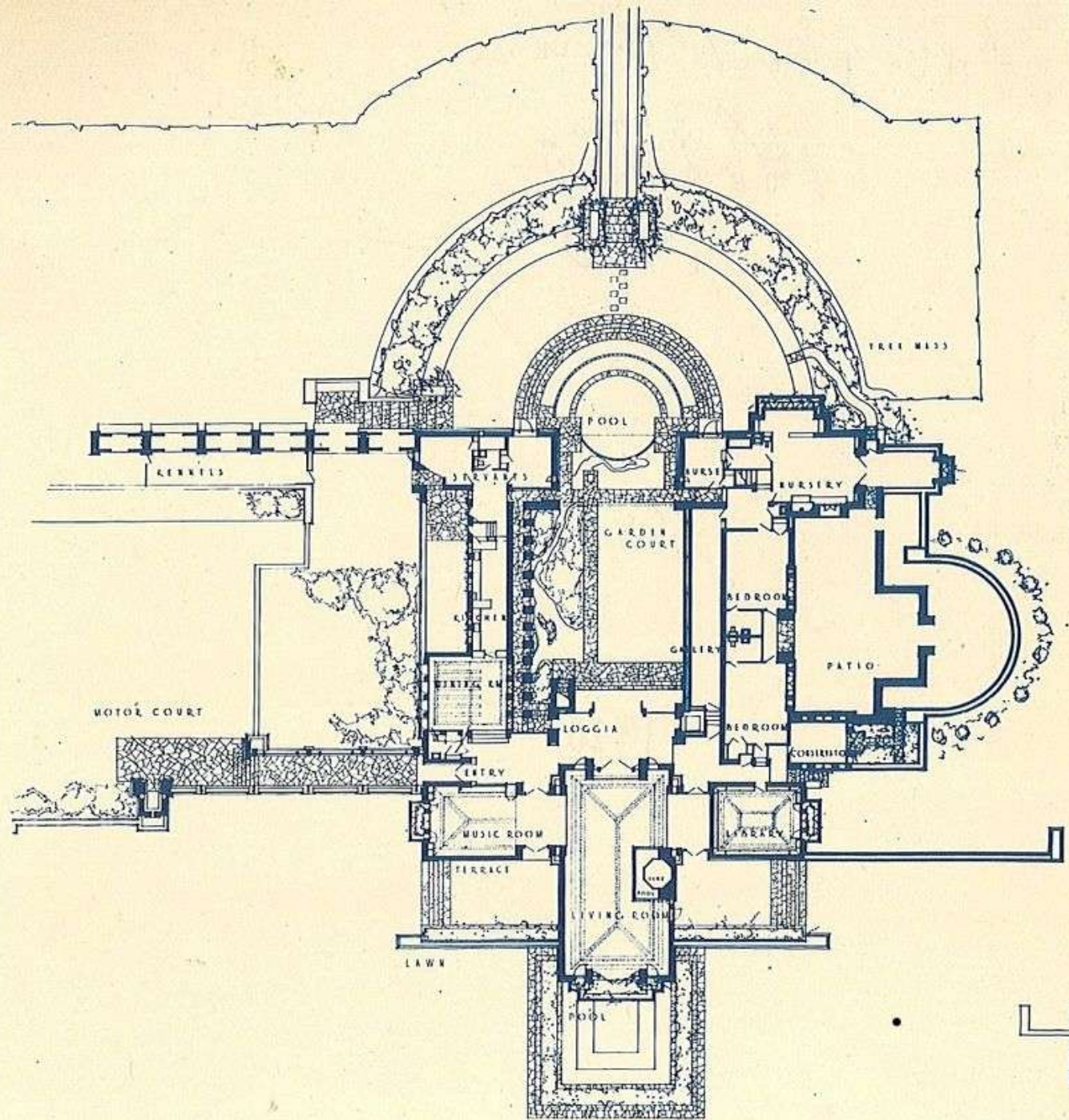




F.L.Wright,
Imperial Hotel,
Tokyo 1913-23, La hall



F.L.Wright,
Hollyhock House,
Hollywood, California 1916-21



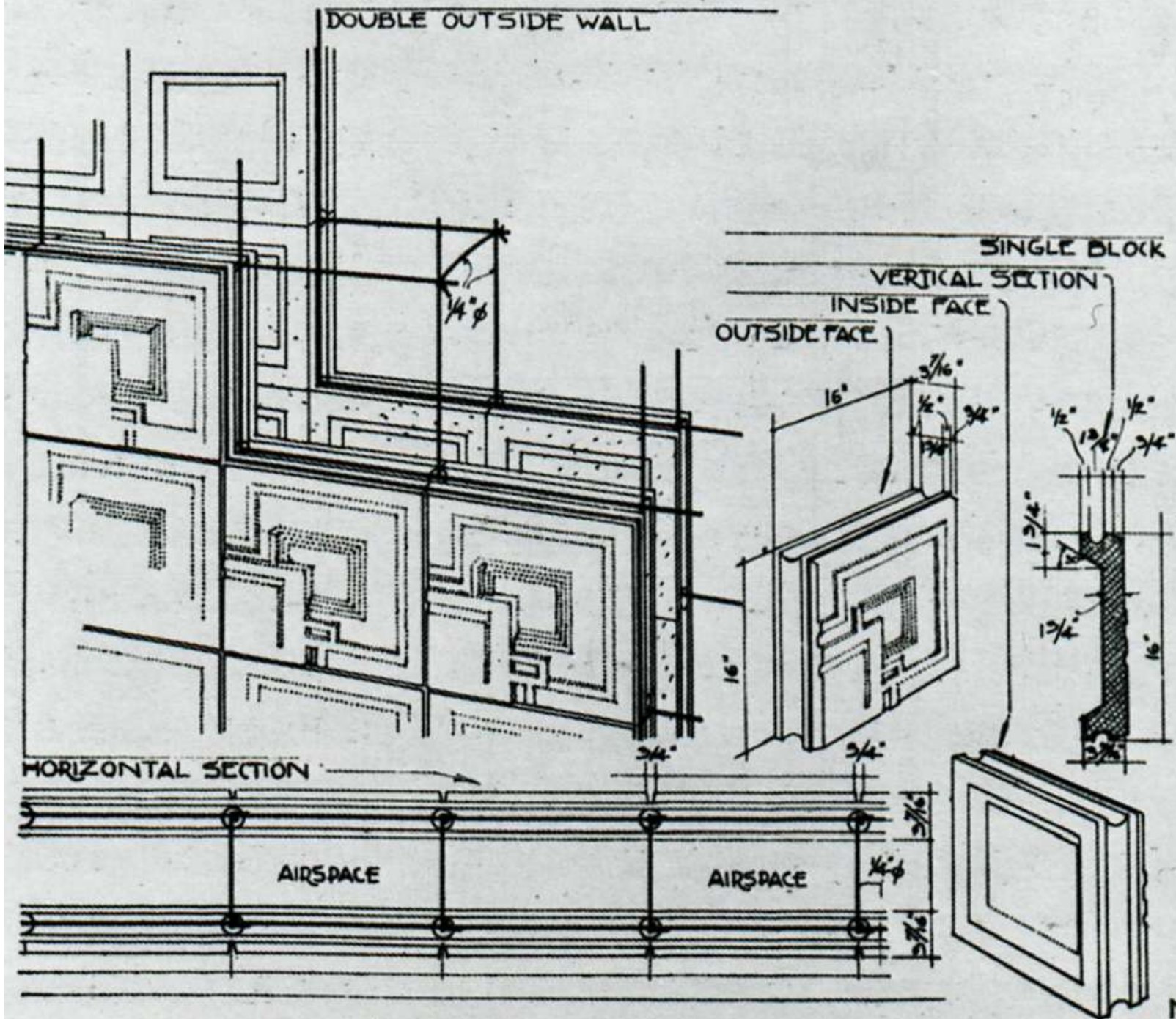
F.L.Wright,
Hollyhock House,
Hollywood,
California 1916-21



F.L.Wright,
Hollyhock House,
Hollywood, California 1916-21

F.L.Wright,
Hollyhock House,
Hollywood,
California 1916-21





F.L.Wright,
Textile Block
Construction



F.L.Wright,
Millard House, detta "La Miniatura",
Pasadena, California 1923

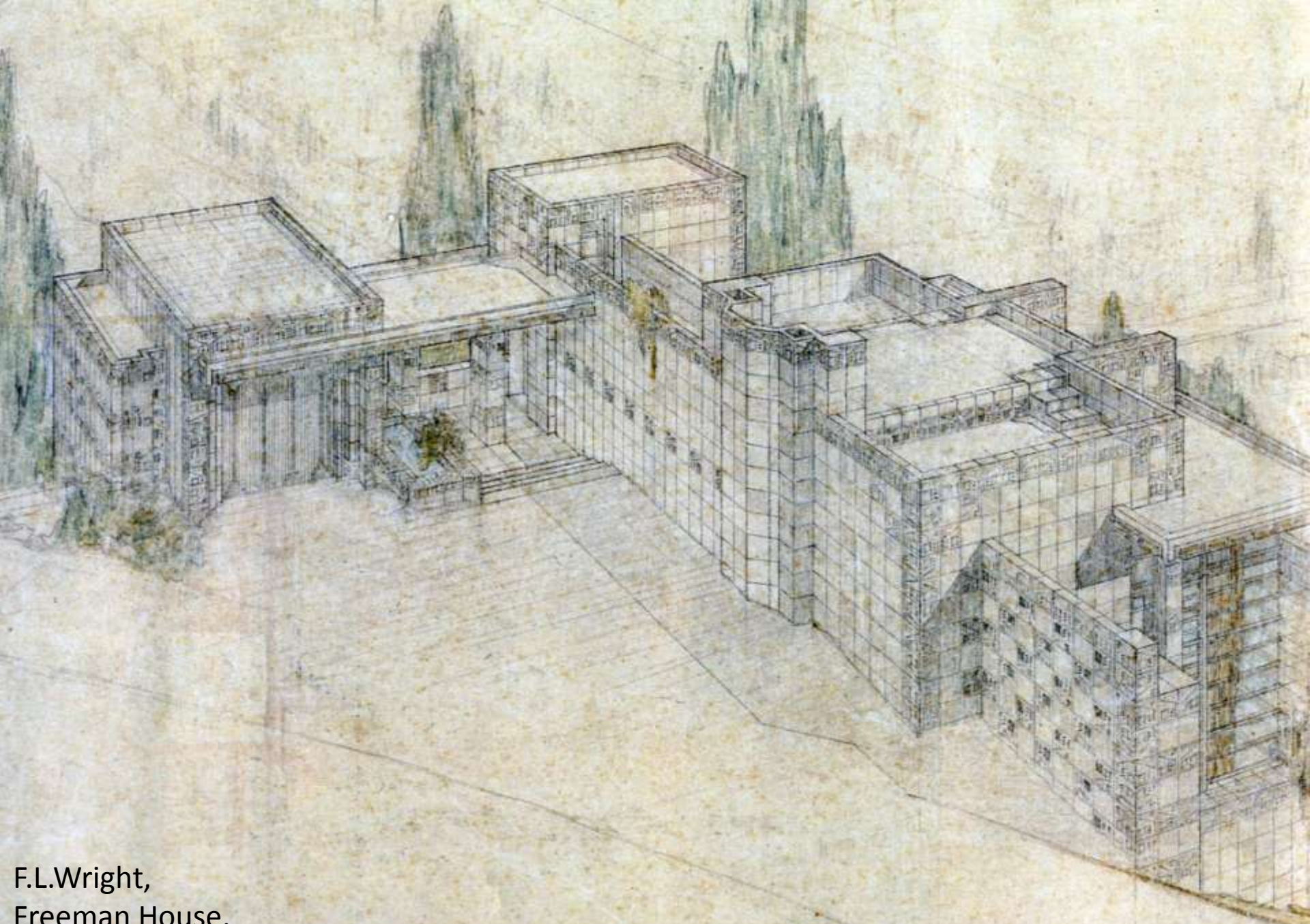
F.L.Wright,
Millard House,
detta "La Miniatura",
Pasadena, California 1923



F.L.Wright,
Millard House, detta “La Miniatura”,
Pasadena, California 1923



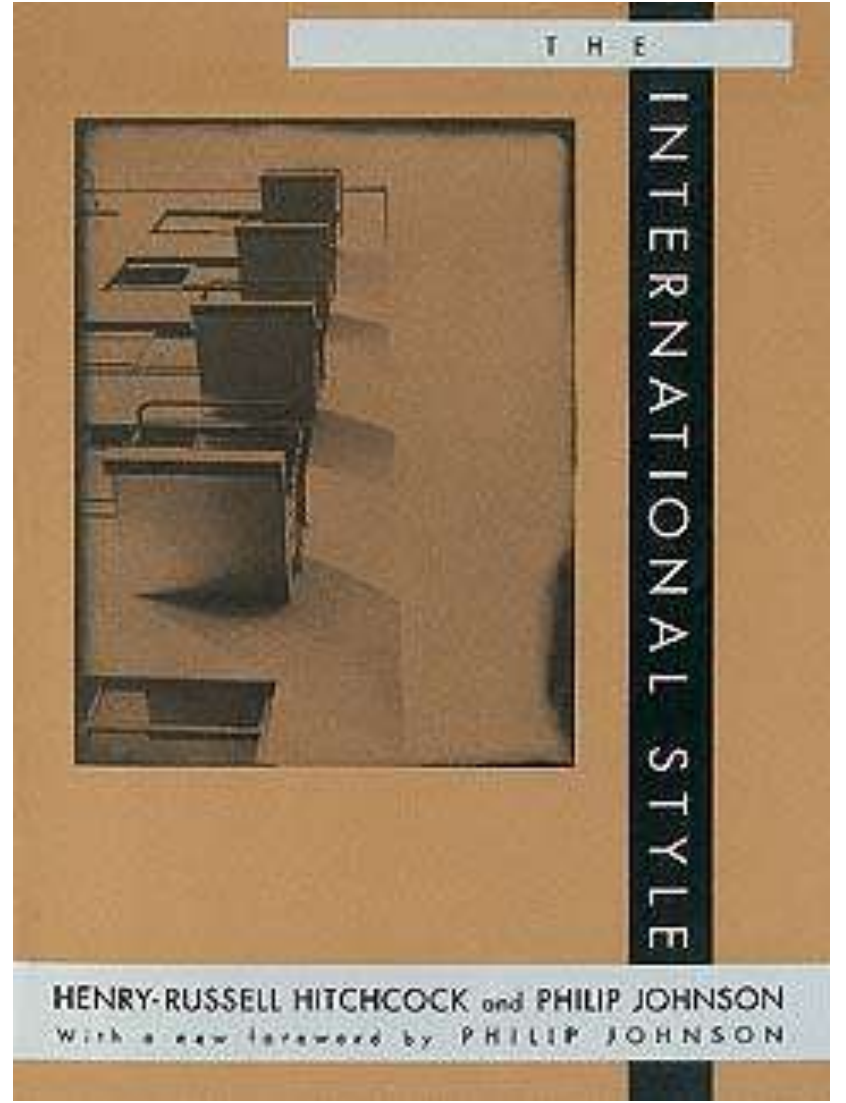
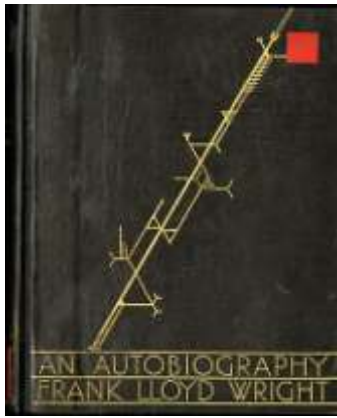


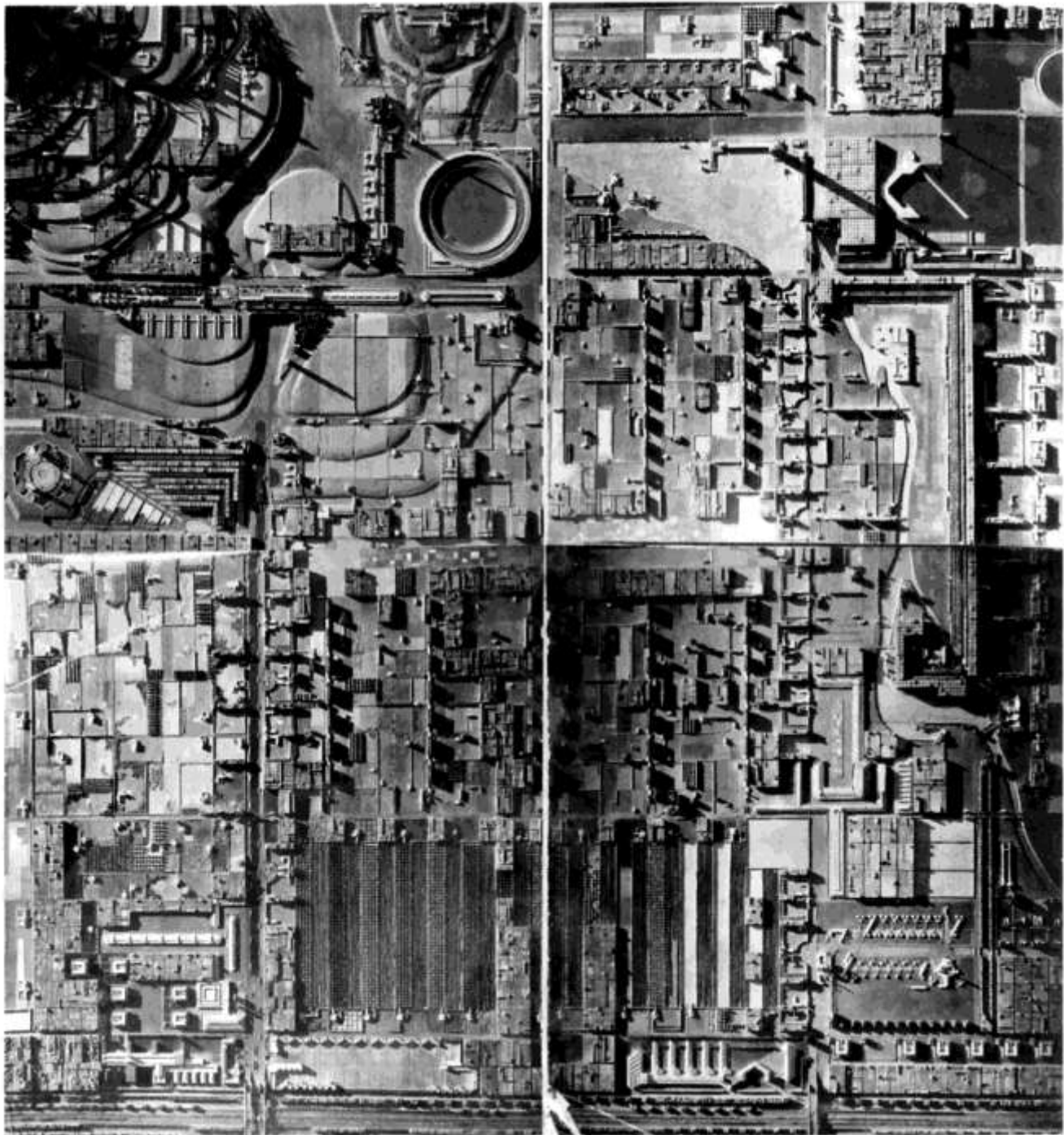


F.L.Wright,
Freeman House,
Los Angeles, California 1924

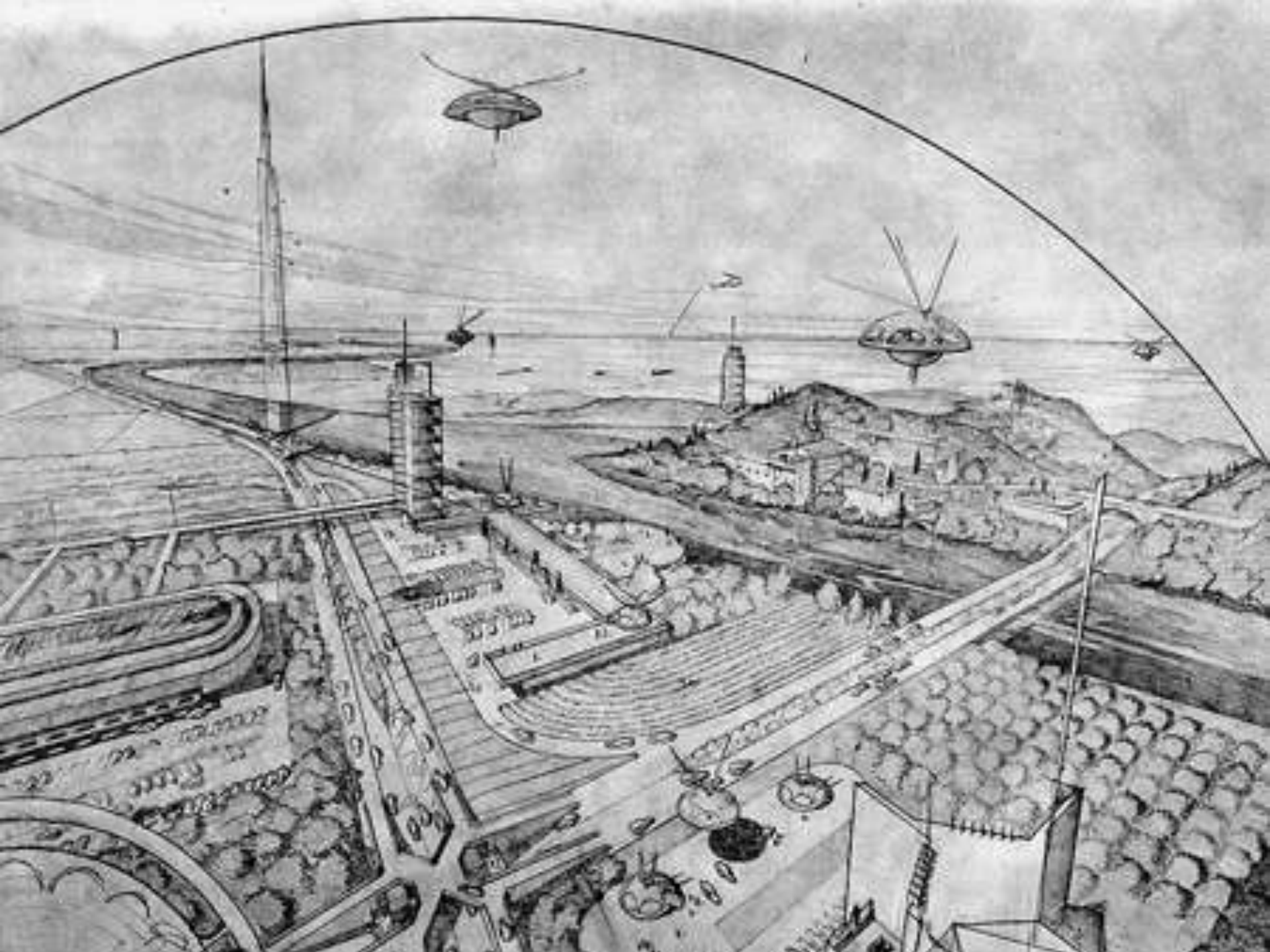


F.L.Wright,
Freeman House,
Los Angeles, California 1924

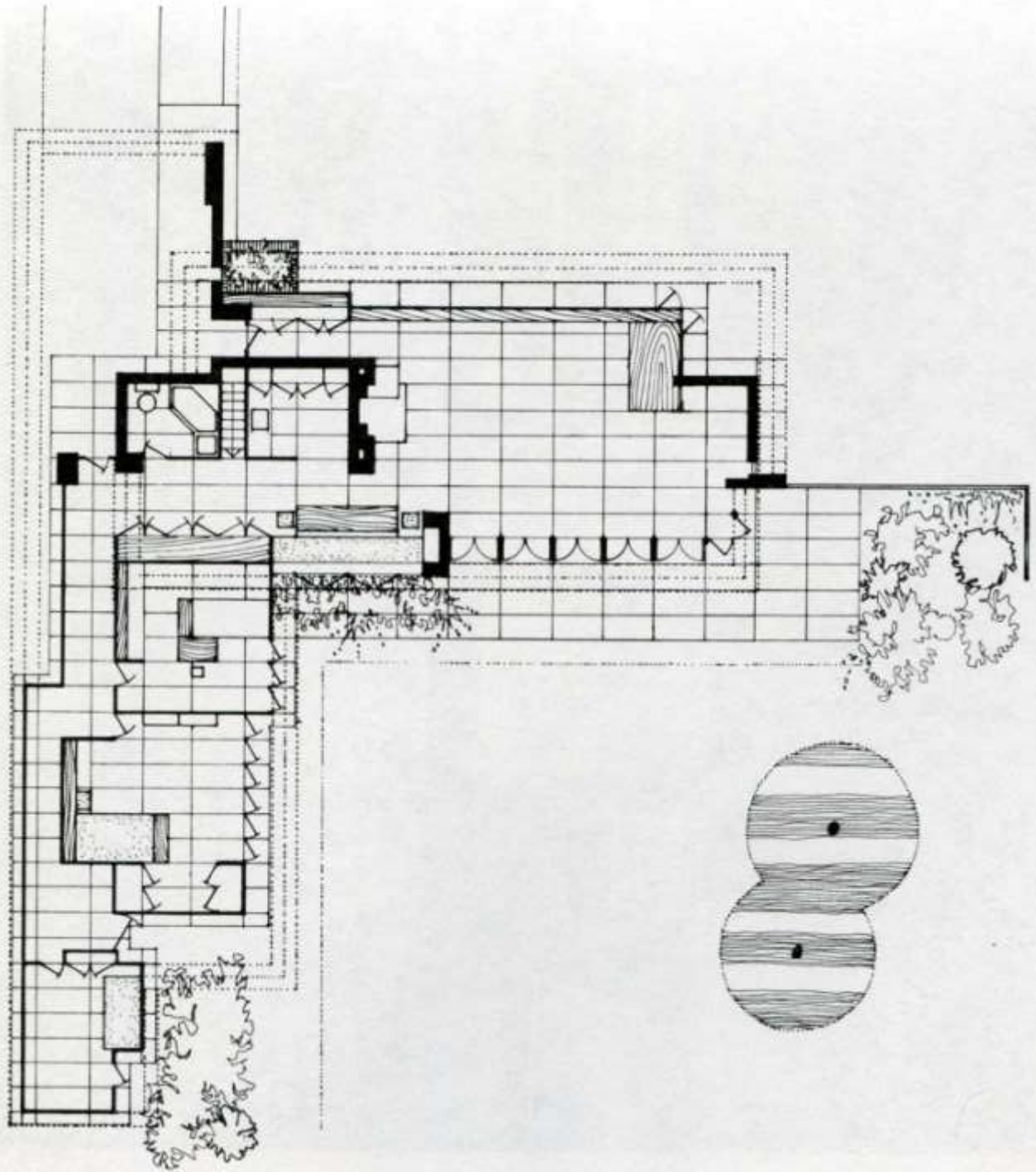


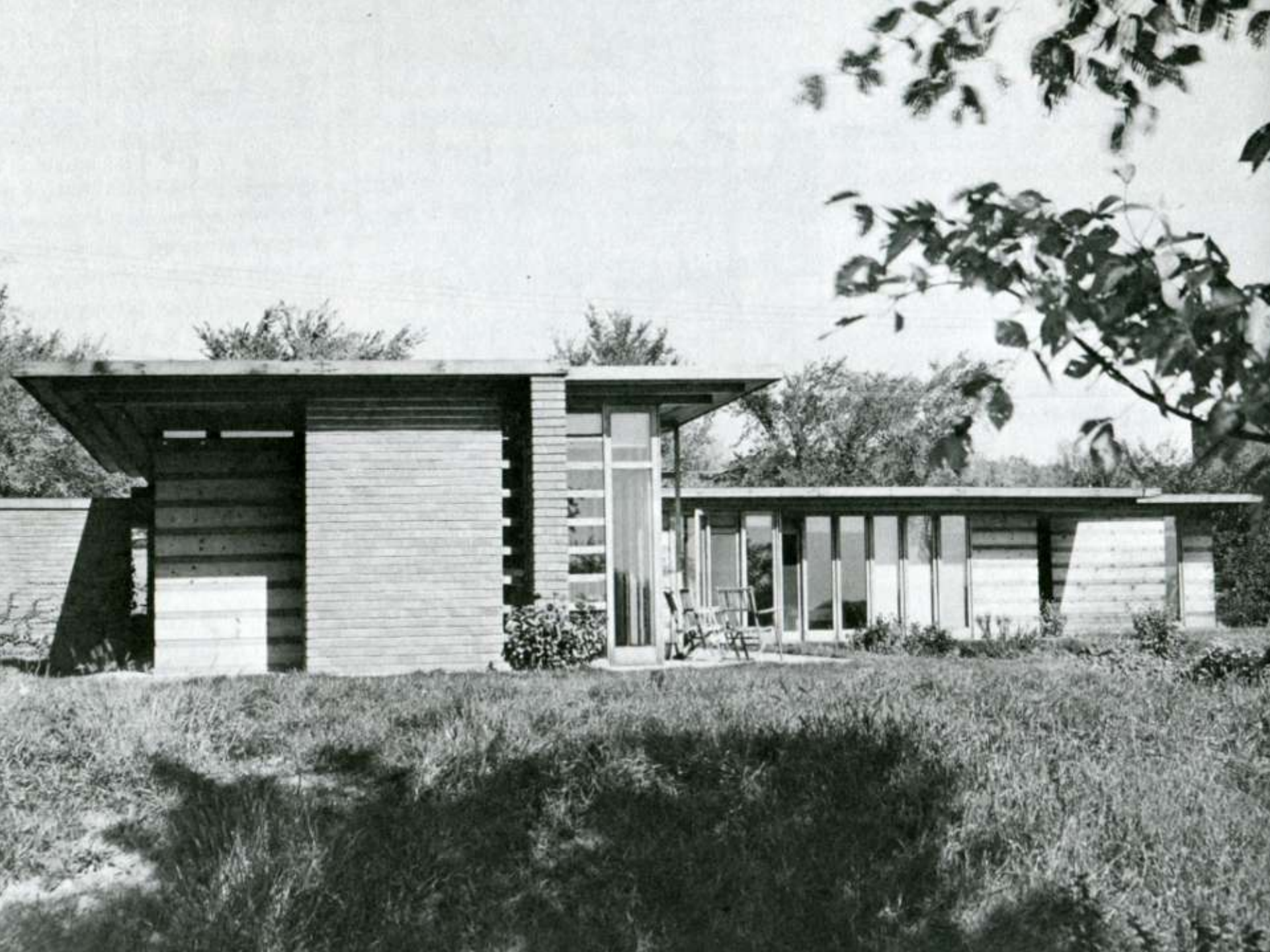


F.L.Wright,
Broadacre City,
1931-35



F.L.Wright,
Jacobs First Residence,
Madison, Wisconsin, 1936-37











F.L.Wright,
Weltzheimer-Johnson House
Oberlin, Ohio 1948

“Le case dell’uomo non dovrebbero assomigliare a scatole che splendono al sole e noi non dovremmo recare oltraggio alla Macchina cercando di rendere le abitazioni luoghi troppo complementari ai macchinari. Qualsiasi edificio destinato a essere usato dall’uomo dovrebbe essere un tratto del terreno primordiale, solidale, complementare al suo ambiente naturale ...
Ma la maggior parte delle case “modernistiche” riescono a sembrare ritagliate con le forbici da un pezzo di cartone, incollate a forma di scatola – in un infantile tentativo di costruire edifici che assomigliano a navi a vapore, macchine volanti o locomotive. Fino ad ora, nella maggior parte delle case di cartone del movimento “modernistico” ho trovato pochi elementi che testimoniano il successo dei progettisti nel padroneggiare le macchine o i processi meccanici con cui si costruiscono le case. Ultimamente esse rappresentano la superficiale Nuova Estetica. ”

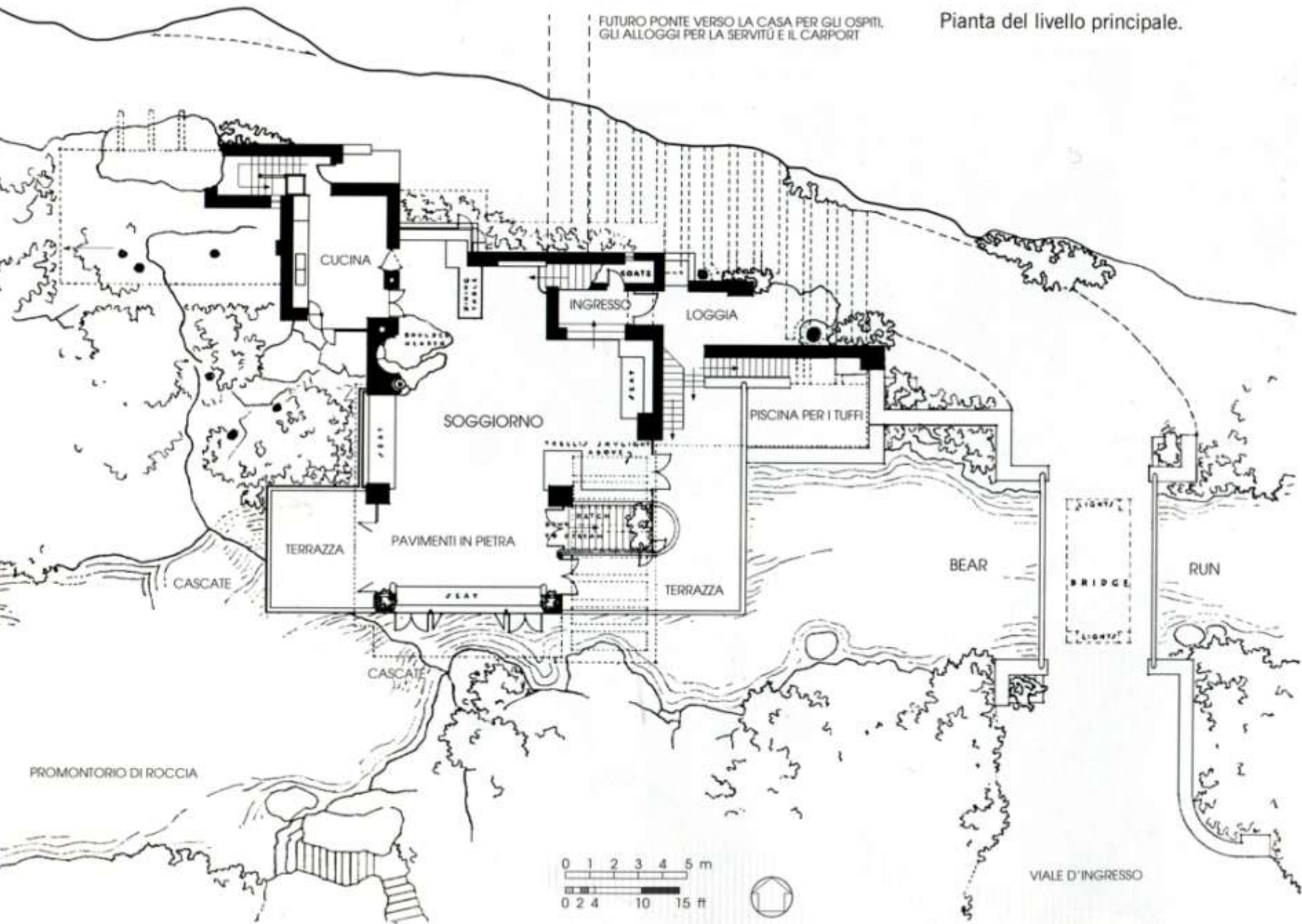
[F.L. Wright, The Cardboard House, 1931]



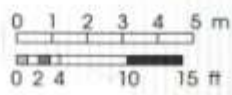
F.L.Wright,
Kaufmann House (Fallingwater),
Bear Run, Pennsylvania 1934-37

Pianta del livello principale.

FUTURO PONTE VERSO LA CASA PER GLI OSPITI,
GLI ALLOGGI PER LA SERVITÙ E IL CARPORT

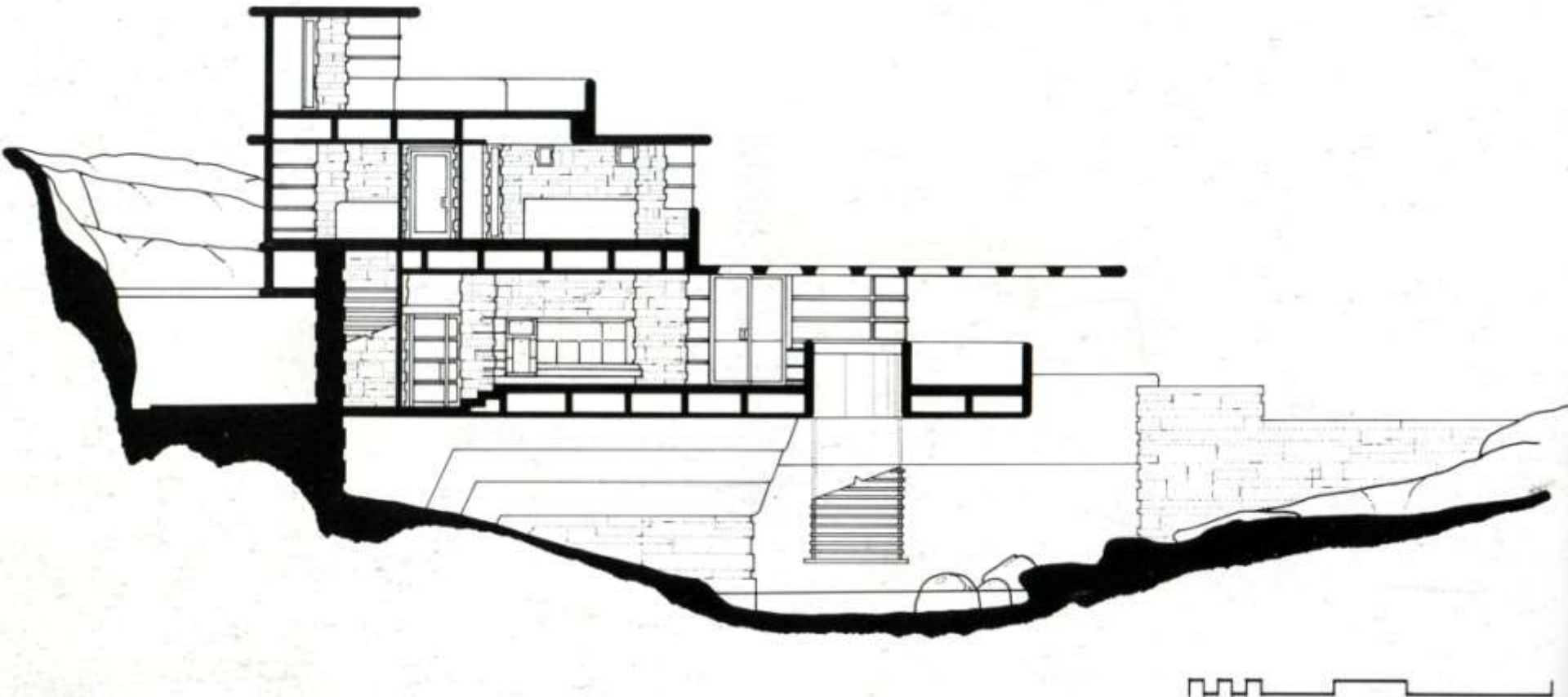


PROMONTORIO DI ROCCIA



VIALE D'INGRESSO





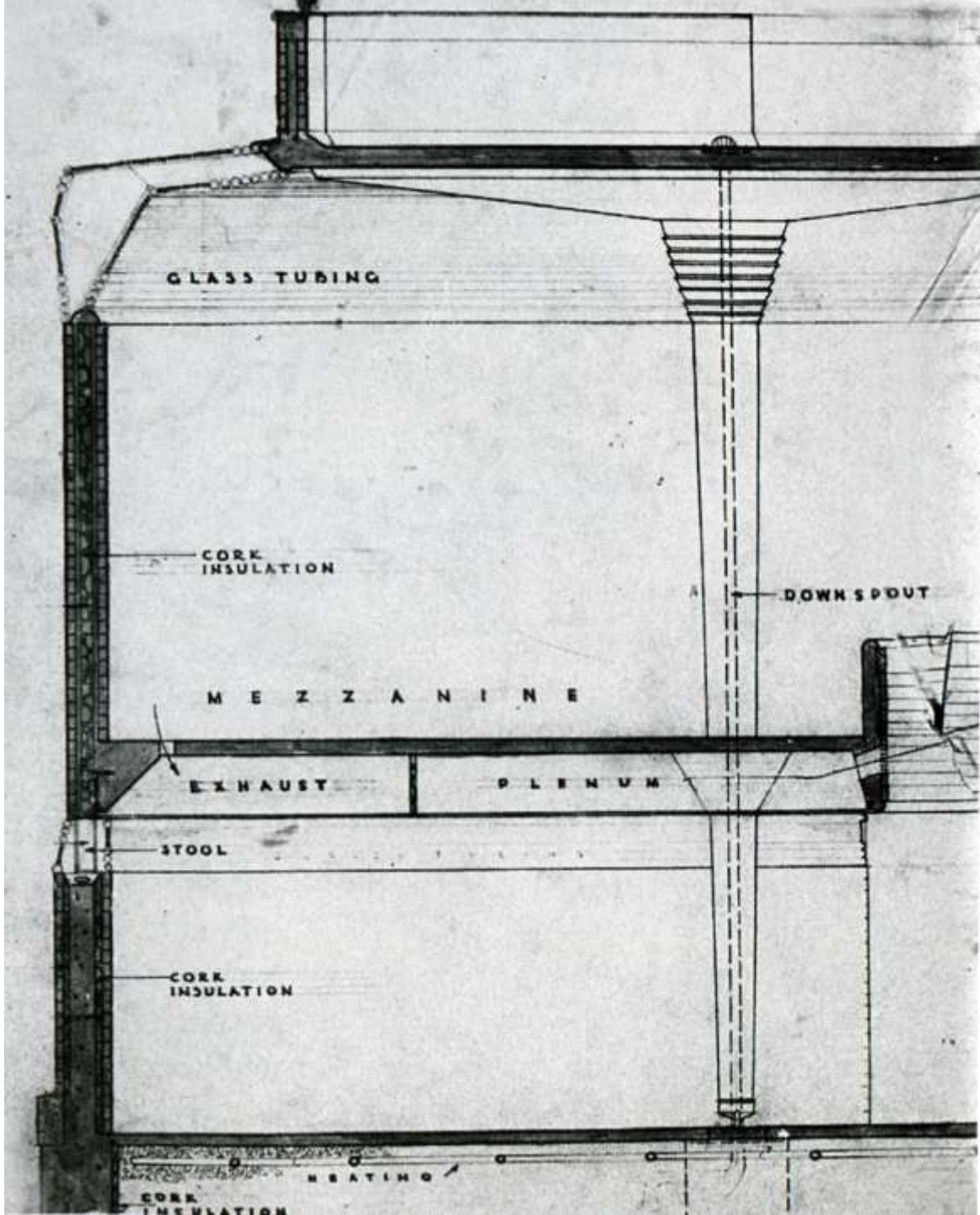
F.L.Wright,
Kaufmann House (Fallingwater),
Bear Run, Pennsylvania 1934-37

The image shows the Kaufmann House, a prime example of organic architecture designed by Frank Lloyd Wright. The house is built on a rocky ledge over a waterfall, with its concrete cantilevered balconies and stone chimney blending into the surrounding lush green forest. The building's design emphasizes horizontal lines and a connection with nature.

F.L.Wright,
Kaufmann House (Fallingwater),
Bear Run, Pennsylvania 1934-37



F.L.Wright,
Johnson Wax Building,
Racine, Wisconsin 1936-39

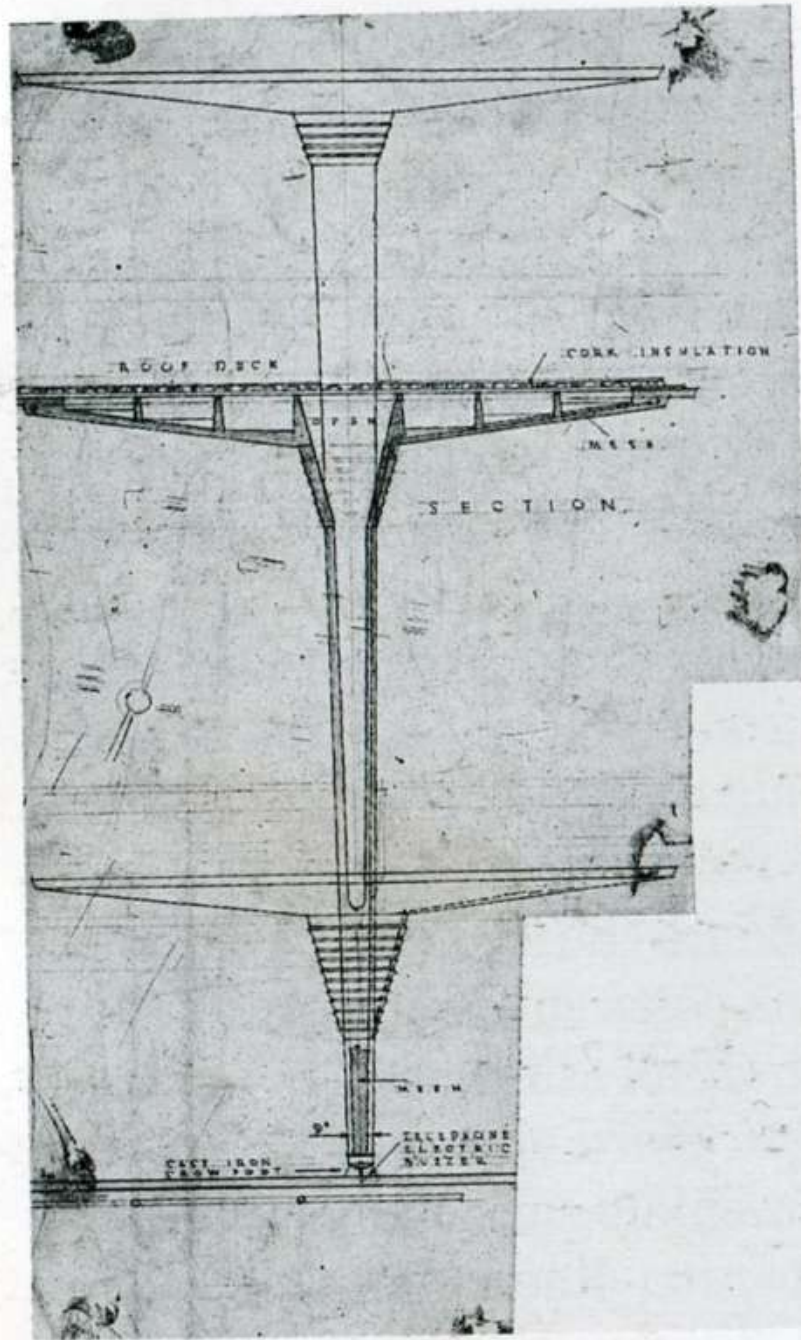


F.L.Wright,
Johnson Wax Building,
Racine, Wisconsin 1936-39



F.L.Wright,
Johnson Wax Building,
Racine, Wisconsin 1936-39

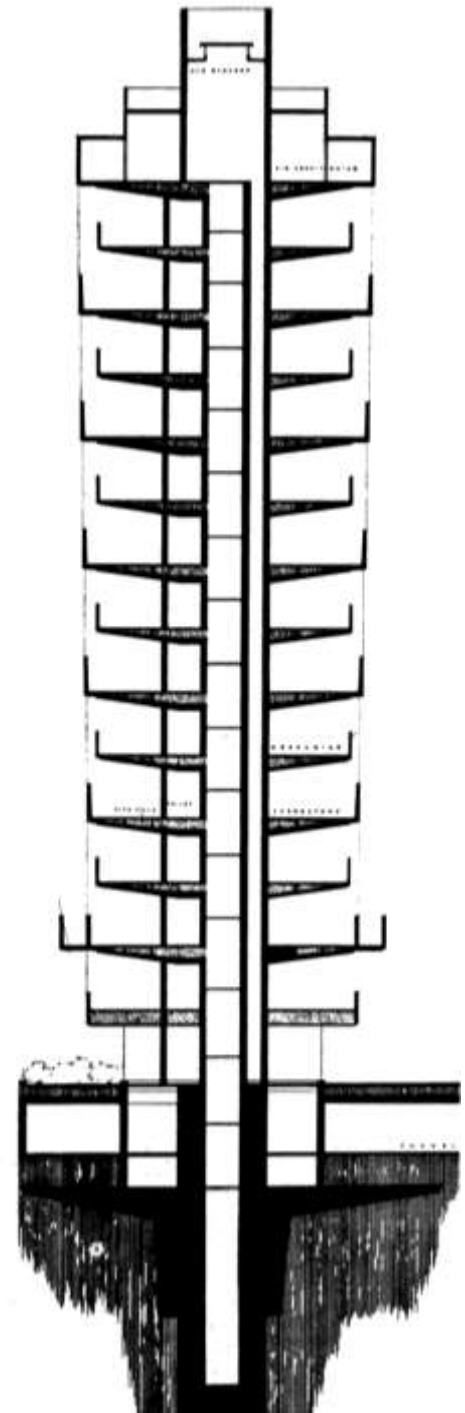
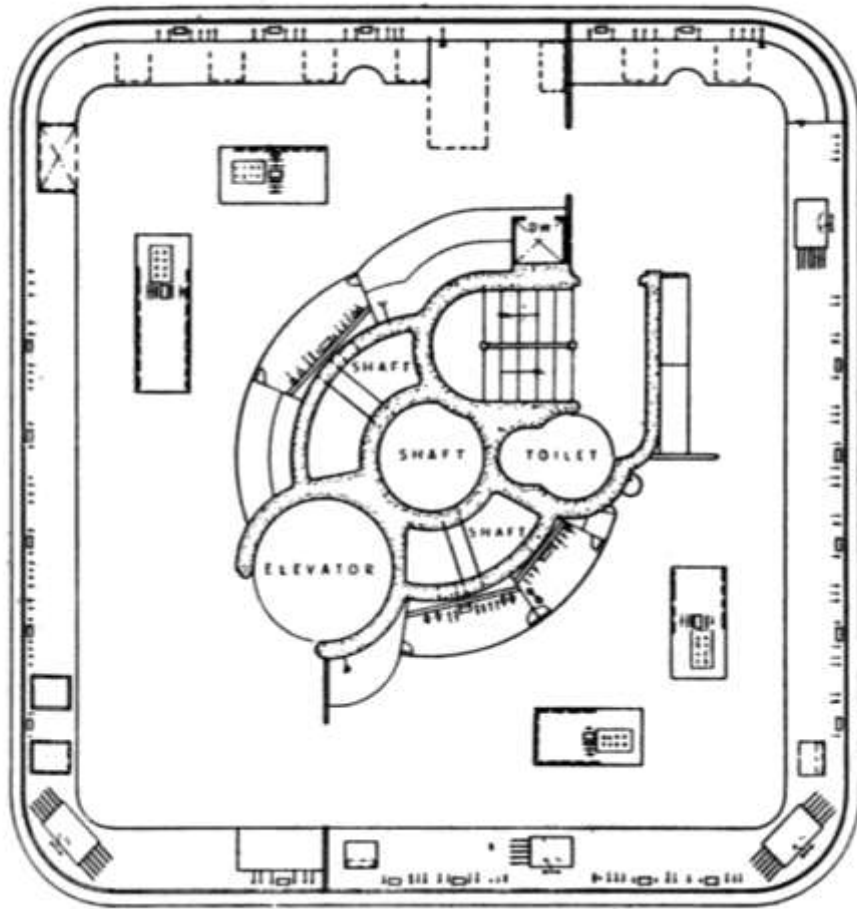




F.L.Wright,
Johnson Wax Building,
Racine, Wisconsin 1936-39

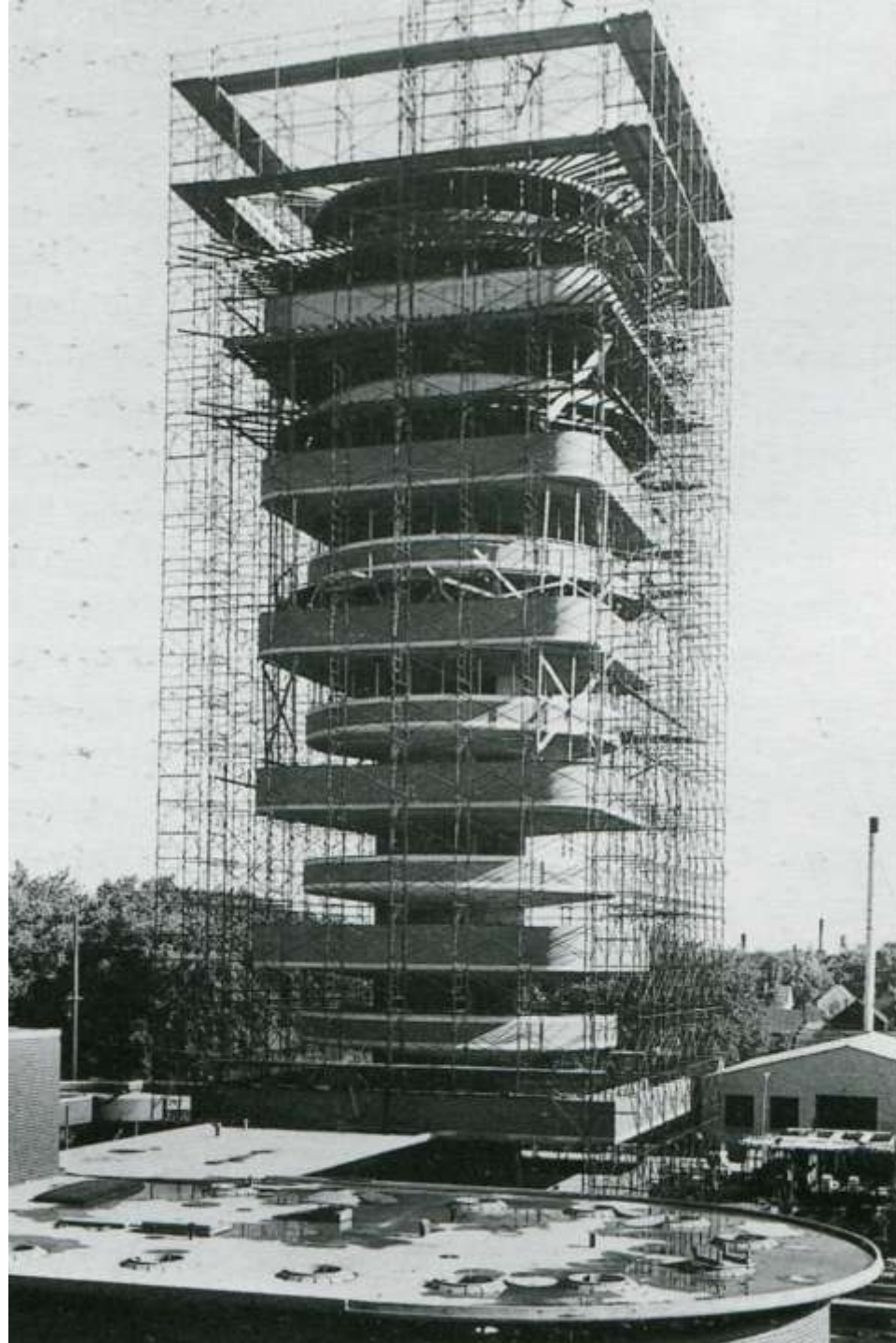


F.L.Wright,
Torre per l'elio-laboratorio del
Johnson Wax Building,
Racine, Wisconsin 1944-50

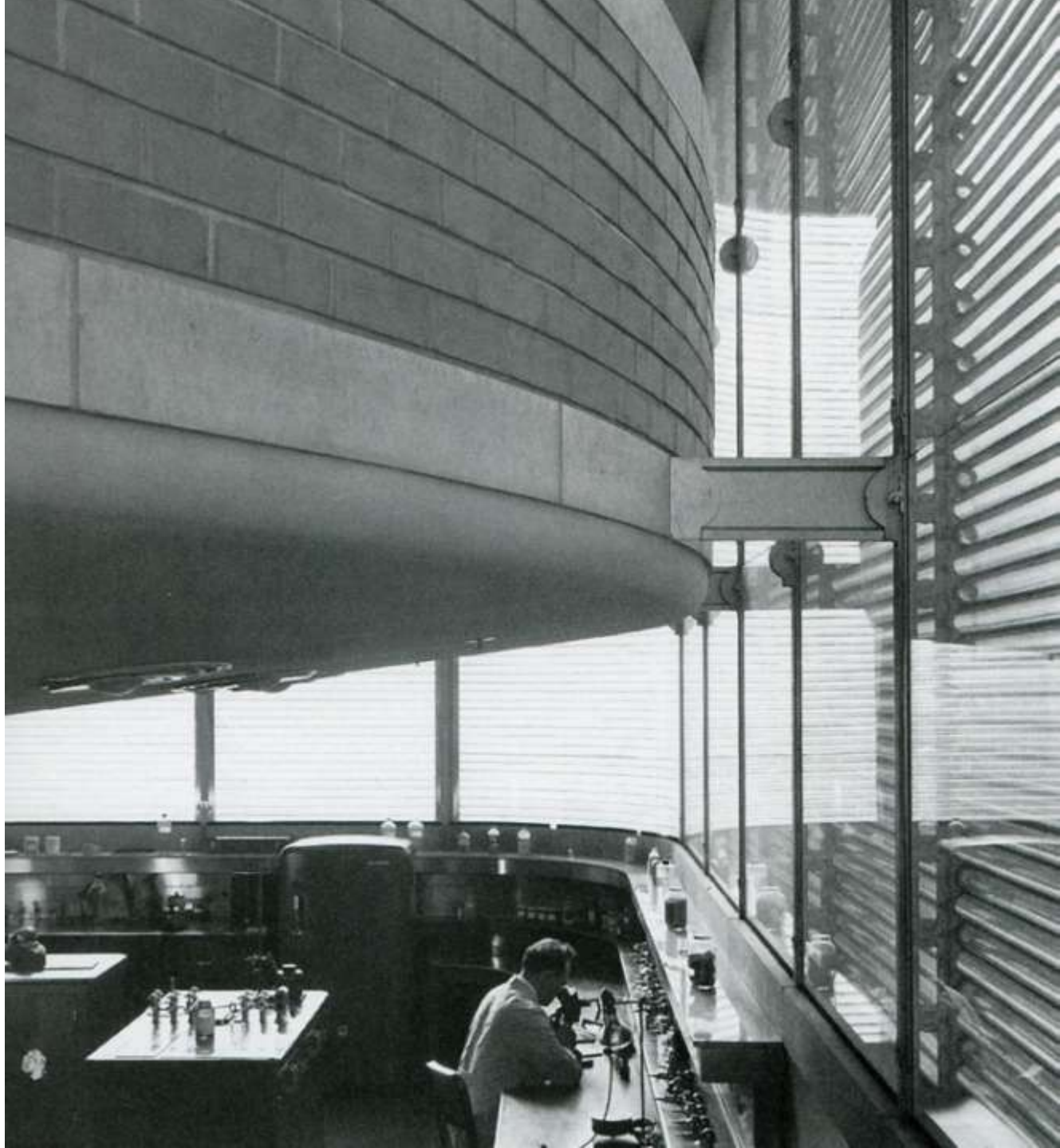


F.L.Wright,
Torre per l'elio-laboratorio del
Johnson Wax Building,
Racine, Wisconsin 1944-50

F.L.Wright,
Torre per l'elio-laboratorio del
Johnson Wax Building,
Racine, Wisconsin 1944-50



F.L.Wright,
Torre per l'elio-laboratorio
Racine, Wisconsin 1944-50

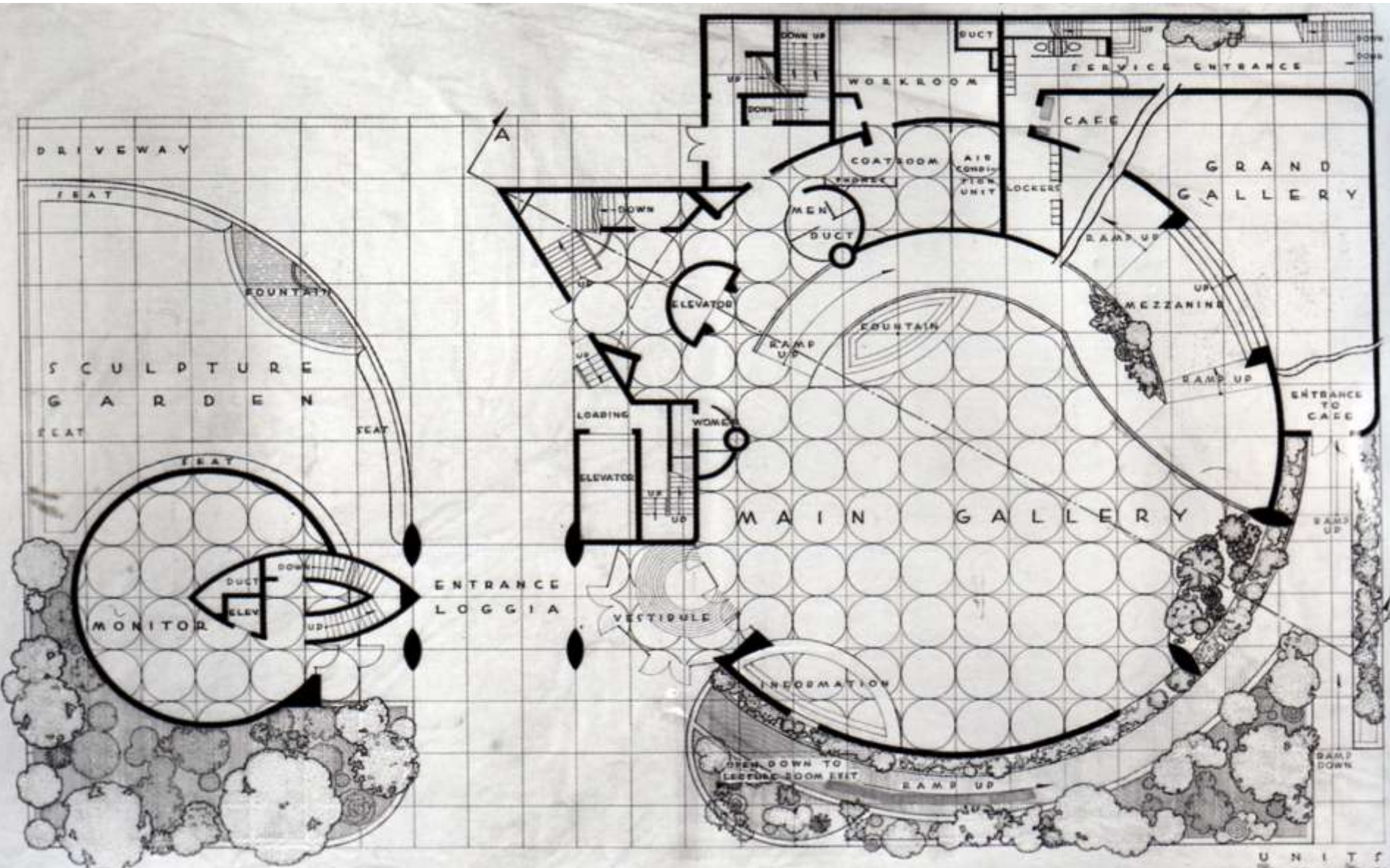






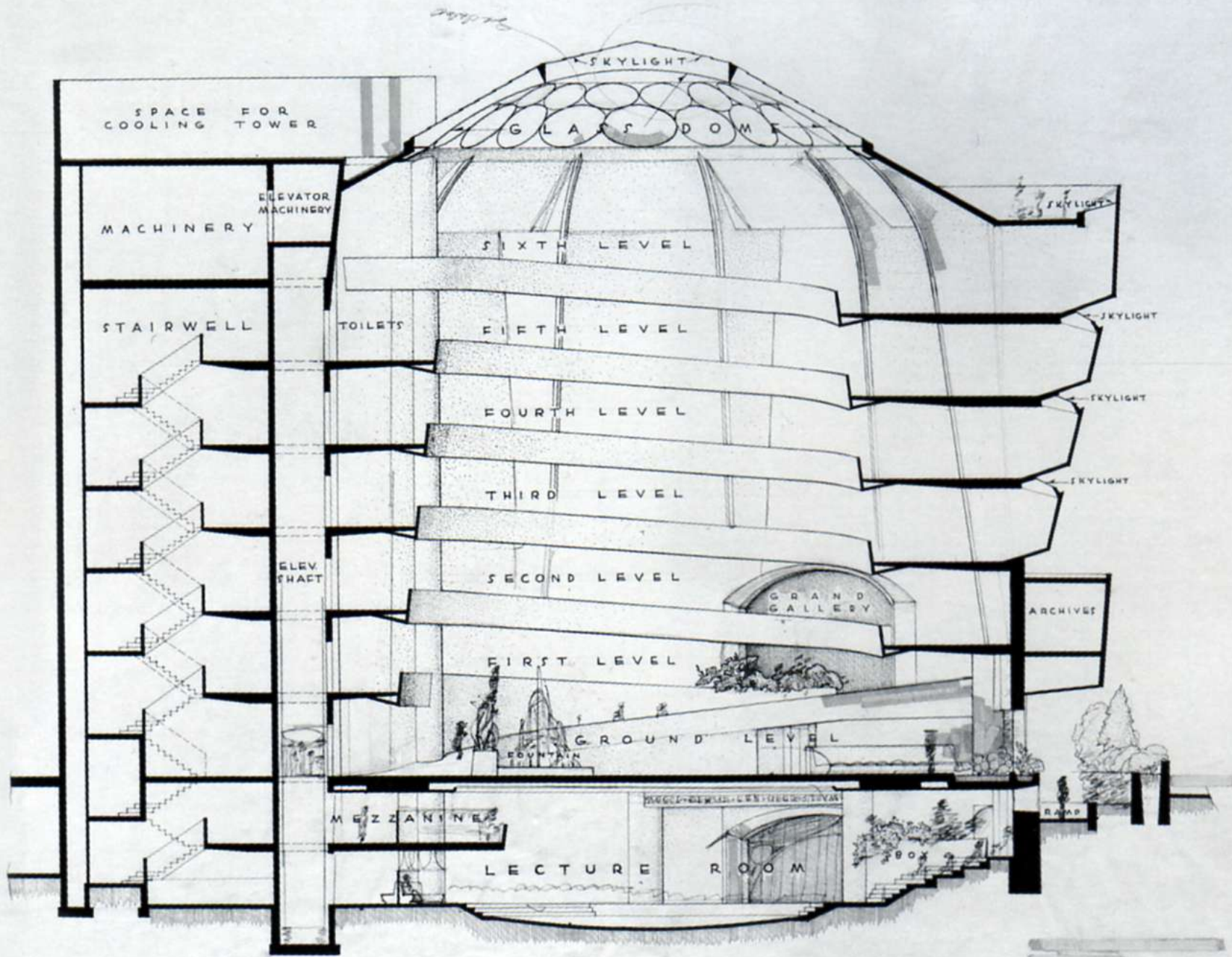
F.L.Wright,
Museo Solomón Guggenheim,
New York 1959





PLAN OF GROUND LEVEL

UNITS
8'-0" x 8'-0"



S E C T I O N A - A



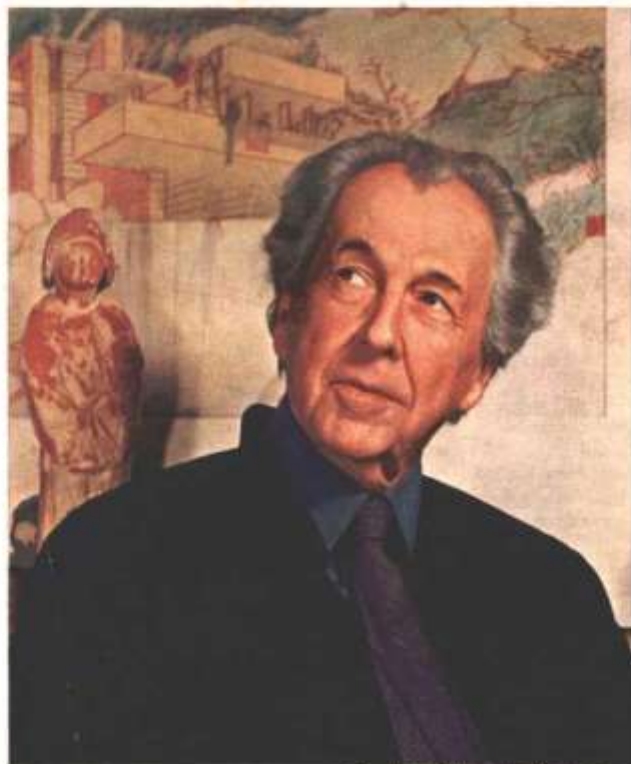


“Agli inizi degli anni '40, nuove prove attendono Wright: le difficoltà che il suo anticonformismo gli procura [...] non scalfiscono un mito ormai incontrastato. Le sconfitte degli anni '20 hanno fatto di lui un vincitore: le sue opere vengono accolte come profezie; i capolavori degli anni '30 ne fanno un sacerdote della *civiltà americana*. Dell'americanismo egli è l'ultima bandiera: nel Giappone, nella civiltà maya, nei pueblos, nelle capanne indiane Wright individua le premesse per un'operante alternativa alla cultura europea. La sua crisi coincide con il vagare attraverso tali *tradizioni*. Conquistatene le chiavi, egli può presentarsi come il più diretto discendente degli ideali originari della nazione, il più fedele interprete della *American Democracy*.”

[Francesco Dal Co]

TIME

The Weekly Newsmagazine



Color photograph for TIME by Valentine Serov



Volume XXXI

FRANK LLOYD WRIGHT

*His city would be everywhere and nowhere.
(See ART)*

Number 3