

the drawings of

# Frank Lloyd Wright

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## NOTES TO THE PLATES

E = Exhibited in Exh. 703

T = Circulating Exhibition

NE = Not Exhibited

- E, T 1. DORMER WINDOW, CHAUNCEY L. WILLIAMS HOUSE, RIVER FOREST, ILLINOIS. 1895.  
Perspective.  $8\frac{3}{4}" \times 4"$ . Pencil on tracing paper.  
(F 9505.01) 61.3241  
This early study of a dormer window offers some familiar signs of accomplished draftsmanship: rapid, light lines pointed with abrupt dots and dashes.
- E, T 2. PROJECT: LUXFER PRISM COMPANY SKYSCRAPER. 1895.  
Elevation and section.  $28\frac{1}{4}" \times 17\frac{5}{8}"$ . Pencil on tracing paper. Noted at bottom right: *Study for office building facade employing Luxfer Prism-lighting 1894-5.*  
(F 9509.01) 61.3188  
In this early study for an office building facade Wright gives nearly equal stress to verticals and horizontals. The design is related to the steel framing he was later to reject, in favor of concrete piers and cantilevered floors. Together with the study for a dormer window of the same year, this drawing suggests Wright's background and interests in 1895.
- E, T 3. PROJECT: WOLF LAKE AMUSEMENT PARK, ILLINOIS. 1895.  
Aerial perspective  $20\frac{1}{4}" \times 49\frac{1}{4}"$ . Black ink, watercolor and gold paint on heavy white paper mounted to linen.  
(F 9510.01) 61.3150  
A formal "presentation" rendering, decorative rather than atmospheric in style, but conveying clearly the project's immense scale.
- E, T 4. PROJECT: LEXINGTON TERRACE APARTMENTS, CHICAGO, ILLINOIS. 1901-09.  
Aerial perspective.  $16\frac{1}{2}" \times 33"$ . Pencil, black ink and purple wash on opaque paper; foreground separately drawn and pasted on. Signed at lower left in red square: *FLIW-1898*. Noted at bottom left: *study for urban housing 1898 Lexington Terrace, Chicago for E. G. Waller FLIW.*  
(F 0111.02) 61.3328
- E 5. PROJECT: LEXINGTON TERRACE APARTMENTS, CHICAGO, ILLINOIS. 1901-09.  
Perspective.  $8\frac{5}{8}" \times 14\frac{5}{8}"$ . Pencil, black ink and thin white wash on opaque cream-colored paper. Collection Henry Russell Hitchcock.  
61.3287  
Ben Raeburn
- NE 6. PROJECT: YAHARA BOAT CLUB, MADISON, WISCONSIN. 1902.  
Perspective.  $6\frac{3}{4}" \times 22"$ . Brown ink on tracing paper mounted to board. Signed in red square at center right: *FLIW*. Collection Henry Russell Hitchcock.  
61.3283  
NOT EXH.
- NE 7. PROJECT: YAHARA BOAT CLUB, MADISON, WISCONSIN. 1902.  
Perspective (on left side of sheet including plan of second story).  $7\frac{5}{8}" \times 22\frac{3}{8}"$ . Brown ink on opaque paper mounted to board. (F 0211.01) 61.3006  
NOT EXH.
- E 8. PROJECT: WALTER GERTS HOUSE, GLENCOE, ILLINOIS. 1906.  
Perspective.  $18\frac{1}{2}" \times 25\frac{1}{2}"$ . Brown ink on opaque cream-colored paper. (F 0203.01) 61.3311
- E, T 9. FRANK LLOYD WRIGHT STUDIO, OAK PARK, ILLINOIS. 1895-1911.  
Perspective elevation.  $5" \times 14\frac{1}{8}"$ . Pencil, black ink, and white paint on opaque cream-colored paper mounted to board. Collection Henry Russell Hitchcock.  
61.3282  
This drawing differs from its companion version in the use of white paint and a wider range of values. The building seems to sit comfortably on the ground, and the high roofs are held more closely to the background plane of trees.
- E 10. FRANK LLOYD WRIGHT STUDIO, OAK PARK, ILLINOIS. 1895-1911.  
Perspective elevation.  $6" \times 19\frac{1}{2}"$ . Pencil and black ink on opaque paper. (F 8901.03) 61.3318
- E 11. SUSAN LAWRENCE DANA HOUSE, SPRINGFIELD, ILLINOIS. 1902-04.  
Interior perspective.  $12\frac{5}{8}" \times 19\frac{1}{4}"$ . Pencil on tracing paper. Inscribed at bottom right: *Sketch for Dana Studio 1900 FLIW.* (F 0302.02) 61.3172
- E 12. SUSAN LAWRENCE DANA HOUSE, SPRINGFIELD, ILLINOIS. 1902-04.  
Interior perspective.  $11\frac{3}{8}" \times 19"$ . Pencil on tracing paper. (F 0302.01) 61.3173  
Like the preceding drawing, this is a rough layout for a color rendering, with written color notations. The vagueness of detail and the absence of a confining frame or border contribute to an illusion of space, often lost in the more highly finished interior perspectives.

mounted together

- E,T 13. PROJECT: VICTOR METZGER HOUSE, ONTARIO, CANADA. 1901.  
Perspective.  $9\frac{3}{8}" \times 38\frac{7}{8}"$ . Black ink and color wash on tracing paper mounted to board. Signed at bottom left: *FLIW/1900*. (F 0209.02) 61.3100
- E,T 14. GEORGE MADISON MILLARD HOUSE, HIGHLAND PARK, ILLINOIS. 1906.  
Perspective.  $12\frac{1}{2}" \times 32\frac{1}{4}"$ . Pencil, brown ink, and water color on tracing paper mounted to board. (F 0606.01)  
Framed by intricate groups of trees, the house is given some solidity by a deft use of shadow, particularly on the wall just beneath the eaves (but not on the roof soffit itself). 61.3122
- E 15. PROJECT: WOOD AND PLASTER HOUSE, HIGHLAND PARK, ILLINOIS. 1904.  
Perspective.  $12\frac{1}{2}" \times 17\frac{1}{8}"$ . Pencil and brown ink on opaque paper. (F 0501.01) 61.3302
- E,T 16. WARD W. WILLITTS HOUSE, HIGHLAND PARK, ILLINOIS. 1902.  
Perspective.  $8\frac{3}{4}" \times 32\frac{1}{2}"$ . Black and brown ink, water color, gouache and crayon on opaque paper. (F 0208.01)  
This precise and formal rendering of the Willitts house combines a realistic density of surface and shadow with stylized circular trees. Graduations of tone are worked out so that no two adjacent areas are of the same value. 61.3115
- E 17. AVERY COONLEY HOUSE, RIVERSIDE, ILLINOIS. 1908-11.  
Perspective.  $9" \times 32"$ . Pencil on tracing paper mounted to board. Noted at lower right: *Coonley 1908-10*. (F 0803.04) 61.3312  
The garden elevation for this famous house is here shown before the terrace was given a triangular prow projecting into the pool.
- E 18. E. E. BOYNTON HOUSE, ROCHESTER, NEW YORK. 1908.  
Perspective.  $11\frac{3}{8}" \times 33\frac{3}{4}"$ . Pencil and colored pencils on tracing paper mounted to opaque paper. Signed in red square at lower right: *FLIW/1903*. (F 0801.01) 61.3323
- E,T 19. PROJECT: WILLIAM NORMAN GUTHRIE HOUSE, SEWANEE, TENNESSEE. 1908.  
Perspective.  $12\frac{5}{8}" \times 25\frac{7}{8}"$ . Pencil and brown ink on tracing paper mounted to board. (F 0819.01) 61.3315
- E,T 20. C. THAXTER SHAW HOUSE, MONTREAL, CANADA. 1906.  
Aerial perspective.  $21\frac{1}{2}" \times 27\frac{1}{2}"$ . Pencil and brown ink on opaque cream-colored paper. (F 0610.02) 61.3331  
The stolid exterior of this granite house conceals a complex play of space inside.
- E,T 21. THOMAS P. HARDY HOUSE, RACINE, WISCONSIN. 1905.  
Perspective.  $8\frac{3}{8}" \times 16\frac{5}{8}"$ . Pencil, black and brown ink, grey and white wash on opaque cream-colored paper. Noted at lower right: *Marion Mahony Hardy 1905*. (F 0506.02) 61.3195  
Among the numerous drawings executed by Marion Mahony with flat, heavily outlined areas, this unfinished study is especially interesting as an indication of how foreground planes, often established by overlapping tree trunks, were placed to frame the building without obscuring important details. Pencil shadow lines on the walls and smudged pencil on the roof soffits; and the tentative penciled revisions to tree branches at the far left and just to the right of the house, suggest the care with which these details were studied.
- E,T 22. THOMAS P. HARDY HOUSE, RACINE, WISCONSIN. 1905.  
Perspective.  $19" \times 5\frac{1}{2}"$ . Pencil and colored pencil, brown ink and white wash on opaque paper. (F 0506.03) 61.3070  
Of the several versions of this drawing the best known consists of ink lines without background tone; the version reproduced here employs delicate touches of color in the water and sky, and shadows cast on the walls by the overhanging roofs (although the soffits of the roofs themselves are left unshaded). The purely linear version includes a single spray of flowers at the bottom. In both versions, the placement of the building at the top of an almost empty sheet of paper and the great prominence given to minor details, are devices consciously borrowed from Japanese prints to make the house appear as an incident in nature.
- E,T 23. LARKIN COMPANY ADMINISTRATION BUILDING, BUFFALO, NEW YORK. 1904.  
Perspective and partial plan.  $20\frac{7}{8}" \times 18"$ . Brown ink on tracing paper mounted to board. (F 0403.03) 61.3110  
This and similar drawings of the Larkin building, on the following pages, have most often been reproduced in solid black or brown ink without tonal gradations, as was

probably intended. The original drawings, however, show considerable variation of tone within these apparently solid areas. The extreme simplification concentrates almost entirely on suggesting effects of mass through dense shadow, but a few details picked out in blue ink (perhaps added at a later date?) relieve the austerity.

24. LARKIN COMPANY ADMINISTRATION BUILDING, BUFFALO, NEW YORK. 1904.

Perspective and partial plan.  $36\frac{3}{8}" \times 21\frac{1}{8}"$ . Brown ink, silver paint for metal grill, on opaque cream-colored paper. Red square (unsigned) pasted on at lower right. (F 0403.02) 61.3114

25. LARKIN COMPANY ADMINISTRATION BUILDING, BUFFALO, NEW YORK. 1904.

Perspective and inset detail perspective of entrance.  $12\frac{3}{4}" \times 24\frac{1}{4}"$ . Pencil and green pencil on tracing paper. (F 0403.01) 61.3329

26. PROJECT: LARKIN COMPANY WORKERS' ROWHOUSES, BUFFALO, NEW YORK. 1904.

Perspective.  $14\frac{1}{8}" \times 23\frac{3}{4}"$ . Pencil on tracing paper mounted to board. (F 0706.01) 0406.01

27. LARKIN COMPANY PAVILION, JAMESTOWN TERCENTENARY EXPOSITION, VIRGINIA. 1907.

Perspective.  $41\frac{1}{2}" \times 11\frac{1}{8}"$ . Pencil on tracing paper mounted to board. (F 0408.01) 0706.01 61.3334 Grey ink wash on opaque paper

28. LARKIN COMPANY ADMINISTRATION BUILDING, BUFFALO, NEW YORK. 1904.

Perspective.  $11" \times 6\frac{1}{8}"$ . Black ink on tracing paper mounted to board. Inscribed: *Grammar of the Protestant*. (F 0403.07) 61.3010

29. FREDERICK C. ROBIE HOUSE, CHICAGO, ILLINOIS. 1909.

Perspective and partial plan.  $21\frac{1}{2}" \times 37\frac{1}{2}"$ . Brown ink, blue ink foliage, on opaque cream-colored paper. Embossed red and white square pasted to lower right. (F 0908.03) 61.3112

30. UNITY CHURCH, OAK PARK, ILLINOIS. 1906.

Perspective and partial plan.  $23" \times 36"$ . Brown ink, some blue ink foliage, on opaque cream-colored paper. Signed FLIW on embossed red and white square pasted to lower right; lettered date, 1908. (F 0611.07) 61.3113

31. UNITY CHURCH, OAK PARK, ILLINOIS. 1906.

Elevation.  $20\frac{1}{8}" \times 41"$ . Pencil on tracing paper. Inscribed at lower right: *Grammar of the Temple—Secular Section designed to match Temple Section (same temple) FLIW*. (F 0611.04) 61.3178 NOT EXH.

32. UNITY CHURCH, OAK PARK, ILLINOIS. 1906.

Perspective.  $12" \times 25\frac{1}{8}"$ . Brown ink and water color wash on tracing paper mounted to board. (F 0611.03) 61.3148

33. UNITY CHURCH, OAK PARK, ILLINOIS. 1906.

Interior perspective.  $20\frac{1}{4}" \times 27"$ . Pencil on tracing paper. Inscribed at bottom left: *The unlimited overhead. Interior space enclosed by screen—fixtures only. Idea later used in Johnson Bldg. Racine Wis.* (F 0611.09) 61.3192

34. UNITY CHURCH, OAK PARK, ILLINOIS. 1906.

Interior perspective.  $15\frac{1}{4}" \times 25\frac{3}{8}"$ . Brown ink lines, pencil shading, on opaque cream-colored paper. Inscribed at top right: *Sense of Space—to be lived in—the REALITY of the bldg. The big vision coming through—the outside coming in.* (F 0611.02) 61.3042

35. K. C. DE RHODES HOUSE, SOUTH BEND, INDIANA. 1906.

Perspective.  $18\frac{5}{8}" \times 25\frac{3}{4}"$ . Brown ink, pencil and blue pencil on opaque cream-colored paper. Inscribed: *Drawn by Mahony—After FLIW and Hiroshige.* (F 0602.01) 61.3321  
The Japanese character of this drawing, executed by Marion Mahony, is acknowledged in the inscription given above.

36. RICHARD BOCK STUDIO HOUSE, MAYWOOD, ILLINOIS. 1906.

Perspective.  $11\frac{3}{4}" \times 22\frac{1}{2}"$ . Pencil and brown ink on opaque paper. (F 0612.01) 61.3316

37. MRS. THOMAS H. GALE HOUSE, OAK PARK, ILLINOIS. 1909.

Perspective.  $13" \times 16\frac{1}{4}"$ . Brown and red-brown ink, pencil accents and white watercolor wash on opaque cream-colored paper. Signed at lower left. FLIW. The sky at the upper right and between the trees at the left has been cut out; the drawing is pasted over another sheet of the same paper on which are drawn additional tree branches. (F 0905.01) 61.3176

Perhaps the most abstract of Wright's early houses, this study in rectilinear planes was cited by Wright, in later years, as the first of a series of compositions which culminated in the famous Fallingwater house for Edgar Kaufmann.



NE 38. PROJECT: FRANK LLOYD WRIGHT HOUSE AND STUDIO, VIALE VERDI, FIESOLE, ITALY. 1910.  
Perspective. 12½"x28". Pencil on tracing paper; pencil shading on reverse side, probably preparatory to transferring the drawing to opaque paper. Inscribed: *The Florentine Study for house for the Architect at Fiesole: 1910 To Russell Hitchcock at Taliesin 1941 FLW.* Collection Henry Russell Hitchcock. 61.3285 NOT EXT.

NE 39. PROJECT: EDWARD SCHROEDER HOUSE, MILWAUKEE, WISCONSIN. 1912.  
Perspective. 15¾"x31". Brown ink and white water color wash on opaque cream-colored paper mounted to board. In the reproduction several inches have been trimmed from the bottom. (F 1112.01) 61.3076 NOT EXT.  
The blank but mottled surfaces of the building are not contrasted with details of landscape, except for the somewhat artful trees framing the low wing at the left.

ET 40. "TALIESIN." FRANK LLOYD WRIGHT HOUSE, STUDIO, AND FARM BUILDINGS, SPRING GREEN, WISCONSIN. 1911.  
Aerial perspective. 32½"x38¾". Black ink and grey wash on tracing cloth. (F 1104.01) 61.1762  
The drawing is of interest primarily as an indication of the scale and character of the first *Taliesin*, still maintained in its present (third) version. Complex intersections of hipped roofs, and courtyards formed by sheltering wings, may here be studied in detail.

ET 41. PROJECT: CARNEGIE LIBRARY, OTTOWA, CANADA. 1913.  
Perspective. 12¾"x23¼". Pencil and black ink on opaque paper. 61.3269  
The flat roof cantilevered at both ends recalls the Yahara Boat Club project of 1902.

ET 42. BANFF NATIONAL PARK PAVILION, CANADA. 1911-12.  
Perspective. 7½"x21½". Black ink and pencil shading on opaque paper. Inscribed at lower left: *Banff Pavilion Park in Canada for Canadian Pacific Rwy. FLW/1911-12.* (F 1302.01) 61.3319

ET 43. PROJECT: SHERMAN M. BOOTH HOUSE, GLENCOE, ILLINOIS. 1911.  
Perspective. 20¾"x27¾". Pencil, colored pencil, white watercolor wash with green, blue and red accents, on tracing paper mounted to board.

This project is one of Wright's most fascinating, and in this drawing it is given a deceptively quiet presentation. The house is approached by a road bridging a ravine; part of the house itself then bridges the road. Wright often used pronounced axial compositions, usually to extend or relate separate masses with a long low pergola or covered gallery. Here he has taken the road, as the most intrinsically axial of all space experiences, and incorporated it as an architectural element. 61.3266

ET 44. BRIDGE, RAVINE BLUFFS DEVELOPMENT FOR SHERMAN M. BOOTH, GLENCOE, ILLINOIS. 1915.  
Perspective. 17½"x23½". Pencil, opaque and transparent watercolor wash with accents in orange, blue and green, on opaque paper mounted to board. 61.3273

ET 45. PROJECT: PRESS BUILDING (SAN FRANCISCO CALL) SAN FRANCISCO, CALIFORNIA. 1912.  
Perspective. 38¾"x18¼". Black ink on tracing cloth mounted to board. (F 1207.01) 61.3338

ET 46. PROJECT: STATE BANK, SPRING GREEN, WISCONSIN. 1914.  
Perspective. 20½"x29¾". Pencil and colored pencil on tracing cloth. (F 1405.01) 61.3298

E 47. LAKE GENEVA INN (NOW GENEVA HOTEL), LAKE GENEVA, WISCONSIN. 1912.  
Aerial perspective. 13½"x23¾". Pencil and colored pencil on tracing paper mounted to board. (F 1202.01)  
Axial composition offset by asymmetry (in the foreground element) produces a characteristically Wrightian scheme. 61.3317

ET 48. MIDWAY GARDENS, CHICAGO, ILLINOIS. 1914.  
Aerial perspective. 16½"x40½". Black pencil, white and pink water color (on balloons) and blue wash (on water); on tracing cloth mounted to board. Lettered at bottom left: *FIRST SKETCH OF MIDWAY GARDENS 1913 FLW.* (F 1401.07) 61.3039 *prated*

ET 49. PROJECT: WOOD HOUSE, DECATUR, ILLINOIS. 1915.  
Aerial perspective. 15¾"x25". Pencil and colored pencil on tracing paper mounted to board. (F 1511.01)

One of Wright's favorite themes—terraces and balconies overlooking a pool—is here given a wonderfully free and spontaneous interpretation. Well-placed trees, energetically sketched, lend depth and interest; the drawing is in fact much more intricately balanced than many of Wright's comparable studies. 61.3078

NE 50. PROJECT: AMERICAN SYSTEM READY-CUT HOUSES. 1913-15. Perspective.  $11\frac{5}{8}" \times 18"$ . Black ink lines drawn free-hand over pencil lines, some of which are left uninked. (F 1506.01) 61.3174 NOT EXH.

P 51. PROJECT: AMERICAN SYSTEM READY-CUT HOUSES. 1913-15. Interior perspective.  $11" \times 8\frac{1}{4}"$ . (Printed reproduction from brochure.) PHOTO COPIED FROM BOOK - NOTHING REGISTERED  
Some versions of these semi-prefabricated houses were built. The drawings are in a simple but sufficiently detailed style to make them readily understood by the layman. Of the original drawings most have disappeared: this and the following plate are reproduced from promotion literature, distributed in envelopes together with a description of the entire project.

P 52. PROJECT: AMERICAN SYSTEM READY-CUT HOUSES. 1913-15. Perspective.  $11" \times 8\frac{1}{4}"$ . (Printed reproduction from brochure.)

ET 53. A. D. GERMAN WAREHOUSE, RICHLAND CENTER, WISCONSIN. 1915. Perspective.  $21\frac{1}{2}" \times 24\frac{3}{8}"$ . Pencil, colored pencil, and gouache on linen-backed cream-colored paper mounted to board. (F 1504.01) 61.3028

An unusually heavy, dense rendering of a heavy building, this drawing is especially interesting for such details as the treatment of the curb and the supports for flagpoles.

ET 54. PRELIMINARY DESIGN: IMPERIAL HOTEL, TOKYO, JAPAN. 1915. Aerial perspective.  $33\frac{1}{2}" \times 74\frac{1}{2}"$ . Pencil, black ink, and blue and red pencil accents on pools and lanterns, on tracing cloth. Noted at top left: *FIRST STUDY OF THE BUILDING APPROVED 1913*. (F 1509.03) 61.3080

The extraordinary complexity of this vast building could only be suggested by an aerial view. In this study the disposition of extended low wings leading to a high central block at the rear is clear enough; but distortions of perspective at the bottom right corner are distracting.

E 55. PROJECT: FRANK LLOYD WRIGHT HOUSE, GOETHE STREET, CHICAGO, ILLINOIS. 1911. Perspective.  $25\frac{3}{8}" \times 8\frac{1}{2}"$ . Black ink and water color wash on opaque paper mounted to board. (F 1113.04) 61.3069

This project for the architect's own house and studio recalls the abstract, monumental arrangement of piers and blank walls of the Larkin and Unity Church buildings.

ET 56. PROJECT: URBAN HOUSE. 1912-13. Perspective.  $16\frac{1}{2}" \times 7\frac{5}{8}"$ . Black and grey ink with pencil accents on opaque cream-colored paper. Noted at bottom: *SMALL TOWN HOUSE—PLASTERED FRAME 1912-1913 wood [illegible] and mullions*. Engraver's trim marks and instructions written across bottom of drawing. (F 1506.06)  
In the style of drawing and in its actual design, this house has a curiously Viennese *Jugendstil* look, recalling Josef Hoffmann's similar use of horizontal stripes on box-like buildings. Corner windows and projecting masses, however, mark it as Wright's. 61.3045

57. PROJECT: ZONED HOUSE, CITY VERSION. 1935. Perspective and inset cross-section. PHOTO COPIED FROM BOOK - NOTHING REGISTERED  
During the thirties Wright designed a series of houses whose thin, blank walls, floating roof planes, and generally light, abstract character were developments of his own earlier work in a direction already taken by younger European architects. Among these designs, which Wright called Zoned Houses, is this town house with a nearly blank facade, a roof garden, and a two and one half story high living room running from front to back of the narrow lot; bedrooms open onto it from mezzanine levels.

ET 58. ALINE BARNSDALL "HOLLYHOCK HOUSE," OLIVE HILL, LOS ANGELES, CALIFORNIA. 1916-20. Elevation.  $6\frac{3}{8}" \times 11"$ . Pencil on opaque paper. Noted at bottom left: *Mr. Wright's original sketch of Olive Hill*. (Above, probably noted at a later date): *For A. B. [Aline Barnsdall] Study—FLW 1913*. (F 1705.01) 61.3308

ET 59. PROJECT: ALINE BARNSDALL THEATER, LOS ANGELES, CALIFORNIA. 1920. Perspective.  $4\frac{5}{8}" \times 6\frac{3}{4}"$  (reproduced full size). Pencil on opaque paper. (F 2005.01) 61.3237

E 60. PROJECT: ALINE BARNSDALL THEATER, LOS ANGELES, CALIFORNIA. 1920. Perspective.  $7\frac{7}{8}" \times 19\frac{5}{8}"$ . Pencil on white tracing paper mounted to board. The drawing is a fragment cut out of a sheet and mounted to a larger board, on which the top of a tree has been added. (F 2005.02) 61.3324

- EIT 61. ALINE BARNSDALL "HOLLYHOCK HOUSE," OLIVE HILL, LOS ANGELES, CALIFORNIA. 1916-20. Perspective.  $11\frac{1}{2}" \times 38\frac{1}{2}"$ . Pencil and grey ink wash. Noted at bottom left: *STUDY FOR BARNSDALL HOUSE 1913*. (F 1705.03) 61.3191

Although badly weather-stained, the grey ink washes of this drawing still produce a lively, fresh quality, particularly in the indication of foliage.

- E 62. PROJECT. ALINE BARNSDALL THEATER, LOS ANGELES, CALIFORNIA. 1920. Perspective.  $6\frac{3}{4}" \times 23"$ . Pencil, colored pencil and white wash on tracing paper mounted to board. (F 2005.03) 61.3299

- E 63. ALINE BARNSDALL "HOLLYHOCK HOUSE," OLIVE HILL, LOS ANGELES, CALIFORNIA. 1916-20. 61.3123 Aerial perspective.  $18" \times 18\frac{1}{4}"$ . Pencil and green pencil on opaque paper. Noted at top: *FIRST STUDY FOR BARNSDALL DWELLING HOLLYWOOD 1913 FLIW*. (F 1705.02)

The delicate lines and pale green tones of this drawing understate the monumental design. Shading, on the roof parapets and under the roof bridging the entrance to the patio, adds solidity and depth.

- E 64. PROJECT: CEMENT BLOCK HOUSE, LOS ANGELES, CALIFORNIA. 1921. Perspective and partial plan.  $22\frac{1}{4}" \times 28\frac{1}{2}"$ . Pencil on tracing paper. (F 2103.01) 61.3044

Details of massing and ornament recall the Barnsdall projects and anticipate the more convincingly organized compositions of individual buildings for the Doheny ranch project. (See 65-70.)

- E 65. PROJECT: CONCRETE BLOCK HOUSE, LOS ANGELES, CALIFORNIA. 1923. Elevation.  $11\frac{1}{8}" \times 14\frac{1}{8}"$ . Pencil on thin Japanese tracing paper. Dark patches made by tape. Noted at bottom right: *FLIW Los Angeles March 20th—1923*. (F 2104.01) 61.3171

- EIT 66. PROJECT: EDWARD H. DOHENY RANCH, SIERRA MADRE MOUNTAINS, CALIFORNIA. 1921. Perspective and partial plan.  $17" \times 21\frac{5}{8}"$ . Pencil and colored pencils on tracing paper mounted to board. Signed in red square at lower left: *FLIW/1921*. (F 2104.06) 61.3027

The design is based on a retaining wall which breaks at the center; the upper part of the wall recedes into the

hillside; the lower advances to form a terrace. Balconies and vertical moldings further enrich an already complex scheme. The preceding elevation drawing shows alternative treatments of the wall at each side of the terrace.

- EIT 67. PROJECT: EDWARD H. DOHENY RANCH, SIERRA MADRE MOUNTAINS, CALIFORNIA. 1921. Perspective.  $12\frac{5}{8}" \times 29\frac{1}{2}"$ . Pencil and colored pencil on tracing paper mounted to board. Inscribed at bottom left: *Doheny Hill Development Block Housing—Roadway built with houses as Architecture. Contours of Hills undisturbed. FLIW. Los Angeles 1921*. Signed at lower left in red square: *FLIW*. (F 2104.05) 61.3140

One of Wright's great technical innovations was the development of pre-cast hollow concrete blocks. Built up a few layers at a time, the blocks themselves served as shuttering for the poured concrete with which they were filled, together with steel reinforcing rods, to make an exceptionally durable structure. An additional advantage, for Wright's purpose, was that decorative geometric patterns could be cast as an integral part of the block. The series of houses Wright built during the twenties exploited this technique brilliantly, but nowhere more than in the unexecuted Doheny Ranch project shown in this and the following drawing. The richness of texture made possible by the block system is here subordinated to a breathtaking conception of architecture as a kind of terracing of the landscape. As in the 1914 Booth house project (43) the road is treated as no less important an architectural element than the wall or roof. In the perspective looking across the valley (68) depth is indicated with a greater pictorial freedom than in other drawings of large projects, and a woman with a Japanese parasol, among other details, adds scale and interest.

- EIT 68. PROJECT: EDWARD H. DOHENY RANCH, SIERRA MADRE MOUNTAINS, CALIFORNIA. 1921. Aerial perspective.  $18\frac{1}{2}" \times 36\frac{5}{8}"$ . Pencil and colored pencils on tracing paper mounted to board. Inscribed at bottom left: *Doheny Hill Development/Looking down on Terraced roofs. The whole becoming a terraced "Garden" suitable to the Region. FLIW/1921*. (F 2104.08) 61.3037



69. PROJECT: EDWARD H. DOHENY RANCH, SIERRA MADRE MOUNTAINS, CALIFORNIA. 1921.

Perspective.  $15\frac{5}{8}" \times 42\frac{1}{4}"$ . Pencil and colored pencils on tracing paper mounted to board. Signed in red square at lower left. Inscribed: *Doheny Hill Development Housing and Garden and garage in connection with roadway. Block construction. Los Angeles.* (F 2104.07) 61.1763

70. PROJECT: EDWARD H. DOHENY RANCH, SIERRA MADRE MOUNTAINS, CALIFORNIA. 1921.

Perspective and partial plan.  $16\frac{1}{4}" \times 20\frac{7}{8}"$ . Pencil and colored pencils on tracing paper mounted to board. (F 2104.04) 61.3077

71. MRS. GEORGE MADISON MILLARD HOUSE, PASADENA, CALIFORNIA. 1923.

Perspective.  $9\frac{7}{8}" \times 13\frac{7}{8}"$ . Pencil and colored pencil on tracing paper mounted to board. (F 2302.01) 61.3030

72. MRS. GEORGE MADISON MILLARD HOUSE, PASADENA, CALIFORNIA. 1923.

Plan, elevation, plot plan, and details.  $15\frac{5}{8}" \times 21"$ . Pencil on tracing paper mounted to board. Signed in red square at lower right: *FLIW.* (F 2302.02) 61.3007

With this famous house Wright achieved a richness of texture related more to tapestry than to concrete blocks. This sheet of preliminary details suggests how completely Wright visualized a design even in its earliest stages.

73. DR. JOHN STORER HOUSE, LOS ANGELES, CALIFORNIA. 1923. Perspective.  $11\frac{1}{4}" \times 21\frac{1}{4}"$ . Pencil and green and blue pencil on tracing paper mounted to board. Signed at lower left: *FLIW.* 61.3268

74. DR. JOHN STORER HOUSE, LOS ANGELES, CALIFORNIA. 1923. Perspective.  $8\frac{3}{8}" \times 17\frac{1}{2}"$ . Pencil and green pencil on tracing paper mounted to board. (F 2304.02) 61.3139

75. DR. JOHN STORER HOUSE, LOS ANGELES, CALIFORNIA. 1923. Elevation.  $14\frac{1}{4}" \times 15\frac{3}{8}"$ . Pencil on thin Japanese tracing paper. Inscribed at right: *FLIW/1920-21 Los Angeles.* Inscribed on lower half of sheet: *California Block houses designed and built in Los Angeles and Pasadena the year after my return from Japan—1919 to 1921.* At bottom of sheet: *STORER ORIGINAL.* (F 2304.01) 61.3309

76. CHARLES ENNIS HOUSE, LOS ANGELES, CALIFORNIA. 1924. Elevation.  $21\frac{3}{8}" \times 40\frac{5}{8}"$ . Pencil on tracing paper. (F 2401.01) 61.3177

77. CHARLES ENNIS HOUSE, LOS ANGELES, CALIFORNIA. 1924. Perspective and partial plan.  $17" \times 30\frac{7}{8}"$ . Pencil and colored pencils on tracing paper mounted to board. Signed at lower left in red square: *FLIW.* (F 2401.02) 61.3121

Like the Barnsdall house, this building has often been compared with Mayan temples. The inward pitch of the walls and the relative absence of windows contribute most of all to an atmosphere at once monumental and secret, and the insistent horizontal striations do not lighten the effect. This and the following drawing are among the most painstakingly executed of the concrete block houses; number 78 is of particular interest for its deep patches of shadow on the vertical masses at the center.

78. CHARLES ENNIS HOUSE, LOS ANGELES, CALIFORNIA. 1924. Perspective and partial plan.  $20\frac{5}{8}" \times 39\frac{5}{8}"$ . Pencil and green and purple pencil on tracing paper mounted to board. Signed at bottom right in red square: *FLIW/1920-1.* Inscribed across trees at left: *1920-1 Perspective Drawing of ENNIS House, Hollywood, Los Angeles.* (F 2401.03) 61.3024

79. SAMUEL FREEMAN HOUSE, LOS ANGELES, CALIFORNIA. 1924. Perspective.  $9\frac{3}{8}" \times 15\frac{7}{8}"$ . Pencil and colored pencils on tracing paper mounted to board. (F 2402.02) 61.3141

This building is simpler in composition than either the Ennis or Storer houses. Its symmetry is gently offset by a projecting mass at the lower left and by a vertical element at the right; and its use of textured block ornament is relatively restrained. The drawing is also more relaxed in the handling of trees and in the vaguely Mediterranean landscape at the bottom right; the latter passage in particular recalls the Italian drawings of Corot.

80. SAMUEL FREEMAN HOUSE, LOS ANGELES, CALIFORNIA. 1924. Aerial perspective.  $10\frac{7}{8}" \times 21\frac{5}{8}"$ . Pencil and green pencil on tracing paper mounted to board. Paste used to mount the drawing has spotted the paper. (F 2402.01) 61.3119



81. PROJECT: DR. ALEXANDER CHANDLER SAN MARCOS-IN-THE-DESERT WINTER RESORT, CHANDLER, ARIZONA. 1927.

Perspective. 16 $\frac{3}{8}$ "x55 $\frac{1}{4}$ ". Pencil and green and pink pencil accents, on tracing paper mounted to board. Signed in red triangle at bottom left: *FLIW/Ocatillo*. (F 2704.05)

This project for a resort hotel in the Arizona desert reached the working-drawing stage but was doomed by the 1929 stock market collapse. It differs from the vast Doheny project in being essentially one structure, with two or more semi-detached houses, rather than being a sequence of separate buildings connected by terraces. Another departure is the use of the 30-60° triangle, in both plan and elevation. This pencil drawing captures the project's intricacy and contrasts it with hills drawn in a broadly naturalistic style.

61.1764

82. PROJECT: SAN MARCOS-IN-THE-DESERT WINTER RESORT, CHANDLER, ARIZONA. 1927.

Aerial perspective. 23"x64 $\frac{3}{4}$ ". Water color and pencil on opaque paper mounted to board. (F 2704.07) 61.3035

The full size and complexity of the project is conveyed in this superb water color, probably executed by the architect's son, Lloyd Wright (see also plate 88). The background hills are freely abstracted without losing the softness of the natural forms or overpowering the small-scale geometry of the building. Although it is badly stained the drawing is still clear and fresh.

83. PROJECT: SAN MARCOS-IN-THE-DESERT WINTER RESORT, CHANDLER, ARIZONA. 1927.

Perspective. 20 $\frac{1}{2}$ "x35 $\frac{3}{4}$ ". Pencil and red pencil accents on tracing paper mounted to board. (F 2704.06) 61.3079

A partial view of the main entrance to this desert hotel suggests the complexity but not the clarity of its design. The drawings of semi-detached houses (85-9) achieve this through a more varied use of line and tone.

84. ALINE BARNSDALL KINDERGARTEN, "THE LITTLE DIPPER," OLIVE HILL, LOS ANGELES, CALIFORNIA. 1923.

Aerial perspective. 15 $\frac{3}{4}$ "x27 $\frac{1}{8}$ ". Pencil and colored pencils on tracing paper mounted to board. Signed at lower left in red square: *FLIW/1924*. (F 2301.02) 61.3036

The triangle was to be employed by Wright, in both plan and section, for concrete block houses attached to the San Marcos winter resort project of 1927 (85, 86). This 1923

design for a kindergarten anticipates the innovation in its plan, at least, and is also a remarkably cheerful building in comparison with some of the other block houses.

85. PROJECT: OWEN D. YOUNG HOUSE, SAN MARCOS-IN-THE-DESERT, ARIZONA. 1927.

Perspective. 16 $\frac{3}{8}$ "x27 $\frac{7}{8}$ ". Pencil and green pencil on tracing paper mounted to board. Signed in red square at lower left: *FLIW/1927*. Inscribed: *Owen D. Young San Marcos in the Desert. (Desert camp at Ocatillo)*. (F 2707.01) 61.3120 *Chandler*

The Young house was to have been a semi-detached villa at one end of the San Marcos hotel. It echoes the main building in its massing but goes beyond it with concrete blocks set at a 45 degree angle, and matching panes of glass. In this drawing triangular rocks and mountains complete the prismatic effect.

86. PROJECT: WELLINGTON AND RALPH CUDNEY HOUSE, SAN MARCOS-IN-THE-DESERT, ARIZONA. 1927.

Elevation and partial plan. 18 $\frac{3}{4}$ "x31". Pencil with orange and blue pencil accents, on tracing paper. Inscribed at bottom right: *FLIW/Original Cudney Desert Cottage FLIW/1927-Chandler Arizona*. (F 2706.01) 61.3126

With this rapid sketch Wright established the character of the Cudney house, projected, like the Young house, for the San Marcos hotel. Perspective studies follow.

87. PROJECT: WELLINGTON AND RALPH CUDNEY HOUSE, SAN MARCOS-IN-THE-DESERT, ARIZONA. 1927.

Perspective and partial plan. 26 $\frac{7}{8}$ "x42 $\frac{1}{4}$ ". Pencil and colored pencils on tracing paper. (F 2704.02) 61.3118

Details of the design are not yet resolved in this preliminary perspective study. Compare the treatment of the terrace spanning a stream, at the left, with the two following drawings.

88. PROJECT: WELLINGTON AND RALPH CUDNEY HOUSE, SAN MARCOS-IN-THE-DESERT, ARIZONA. 1927.

Perspective. 16 $\frac{1}{8}$ "x26 $\frac{3}{4}$ ". Pencil, colored pencils, charcoal and pastel on tracing paper. Inscribed at bottom left: *Rough Sketch of Cudney Cottage. (Terminal of Hotel Group) Sketch by son Lloyd from drawings*. (F 2704.04) 61.3117

As sketched here by Wright's son, the building seems to pour across the hillside. Strong shadows and soft edges produce a richness lost in the following, and presumably final, drawing of the series.

89. PROJECT: WELLINGTON AND RALPH CUDNEY HOUSE, SAN MARCOS-IN-THE-DESERT, ARIZONA. 1927.  
Perspective. 14"x21 $\frac{7}{8}$ ". Pencil with red, purple and green pencil accents on tracing paper mounted to board. Signed in red square at bottom right: *FLiW/June 1927.* (F 2704.05) 61.3116
90. PROJECT: A. M. JOHNSON DESERT COMPOUND AND SHRINE, DEATH VALLEY, CALIFORNIA. 1922.  
Aerial perspective. 12"x33 $\frac{1}{2}$ ". Pencil and colored pencils on tracing paper. Inscribed at bottom left: *Irrigated Desert Compound for A. M. Johnson FLiW.* (F 2306.01) 61.3111
91. PROJECT: RICHARD LLOYD JONES HOUSE, "WESTHOPE," TULSA, OKLAHOMA. 1929.  
Aerial perspective. 17 $\frac{3}{8}$ "x47 $\frac{7}{8}$ ". Pencil and green and blue pencil accents on tracing paper mounted to board. (F 2901.02) 61.3054  
The drawing shows an alternate (and unbuilt) version of the Lloyd Jones house, related to the various San Marcos projects in its use of the triangle.
92. RICHARD LLOYD JONES HOUSE, "WESTHOPE," TULSA, OKLAHOMA. 1929.  
Aerial perspective. 13 $\frac{1}{8}$ "x29 $\frac{1}{4}$ ". Pencil and green and blue pencil on tracing paper. (F 2902.01) 61.3101  
Trees in this preliminary sketch have almost the quality of handwriting. Alternate heights for some of the chimneys are lightly drawn.
93. PROJECT: SINGLE BLOCK HOUSE, CHANDLER, ARIZONA. 1927.  
Perspective. 11 $\frac{1}{4}$ "x13 $\frac{1}{4}$ ". Pencil and colored pencils on heavy opaque paper. Signed at lower left in red square: *FLiW/1927.* Inscribed: *Single Block House for Chandler, Arizona.* (F 2708.01) 61.3320 NOT EXH.
94. PROJECT: ROSENWALD FOUNDATION SCHOOL FOR NEGRO CHILDREN. 1929.  
Aerial perspective. 13"x26". Pencil and colored pencils on tracing paper mounted to board. Signed in red square at bottom left: *FLiW/1928.* Inscribed: *"To Albert Kahn" a token of esteem and affection—this "original." Frank Lloyd Wright. N.B. (Never built not "Colonial.")* 61.3303 NOT EXH.
95. PROJECT: OAK PARK PLAYGROUND ASSOCIATION PLAY HOUSES (NO. 4), OAK PARK, ILLINOIS. 1926.  
Perspective. 10 $\frac{5}{8}$ "x14 $\frac{1}{8}$ ". Pencil and colored pencils on tracing paper mounted to board. Signed in red square at bottom center: *FLiW/.* (F 2601.01) 61.3125 NOT EXH.
96. PROJECT: DR. ALEXANDER CHANDLER SAN MARCOS WATER GARDENS TOURIST CAMP, CHANDLER, ARIZONA. 1927-8.  
Perspective. 6 $\frac{3}{4}$ "x25 $\frac{7}{8}$ ". Pencil and yellow and gold pencil on tracing paper. (F 2705.02) 61.3058  
The canvas roofs of these tourist cabins resemble peaked caps or, perhaps, Indian tents. The theme preoccupied Wright for many years and its variations include the designs for children's playhouses (95), the school projected for the Rosenwald Foundation (94) and the following series of buildings for Lake Tahoe.
97. PROJECT: FLOATING CABIN, TAHOE SUMMER COLONY, LAKE TAHOE, CALIFORNIA. 1922.  
Perspective. 10"x14 $\frac{3}{4}$ ". Pencil and colored pencils on tracing paper mounted to board. Inscribed: *Tahoe Cabin Barge "for two."* (F 2205.04) 61.3271  
This and the following drawing show designs for "house-boats" on Lake Tahoe, as part of a summer colony.
98. PROJECT: FLOATING CABIN, TAHOE SUMMER COLONY, LAKE TAHOE, CALIFORNIA. 1922.  
Perspective. 6 $\frac{5}{8}$ "x11 $\frac{5}{8}$ ". Pencil and colored pencils on tracing paper mounted to board. Signed at lower left: *FLiW.* Inscribed: *Floating Cabin—"Fallen Leaf"—1922.* (F 2205.02) 61.3023  
The reflection in the water is not reversed.
99. PROJECT: CABIN, TAHOE SUMMER COLONY, LAKE TAHOE, CALIFORNIA. 1922.  
Perspective 13 $\frac{3}{4}$ "x18 $\frac{1}{2}$ ". Pencil on thin Japanese tracing paper. (F 2205.17) 61.3144.13  
This drawing is remarkable both for the design it represents and for the incisive rendition of a jagged profile made by overlapping boards. A terrace jutting out of a hillside like the prow of a ship was one of Wright's favorite themes; another version can be seen in the Doheny Ranch project (66).
100. PROJECT: CABIN, TAHOE SUMMER COLONY, LAKE TAHOE, CALIFORNIA. 1923.  
Perspective and partial plan. 18 $\frac{3}{4}$ "x15 $\frac{3}{8}$ ". Pencil and colored pencils on tracing paper mounted to board. Signed at lower left in red square: *FLiW/1923.* Inscribed: *Tahoe Cabin "Shore Type"—white Sand Blocks/Stained Board, (copper, [illegible] and ridges).* (F 2205.03) 61.3060

E 101. PROJECT: HUNTING LODGE, TAHOE SUMMER COLONY, LAKE TAHOE, CALIFORNIA. 1923.  
Perspective.  $21\frac{7}{8} \times 15\frac{1}{8}$ ". Pencil and colored pencils on tracing paper mounted to board. Signed in red square at lower left: *FLiW/*. Part of title at lower left missing; inscribed: *Hunting Lodge, Tahoe 1922-3*. (F 2205.01) 61.3059  
The pitched roof is an abstraction of the delicately drawn tree in the background. At the far right a lady poses behind her parasol.

EIT 102. PROJECT: CABIN, TAHOE SUMMER COLONY, LAKE TAHOE, CALIFORNIA. 1922.  
Perspective.  $16\frac{1}{8} \times 15\frac{7}{8}$ ". Pencil and colored pencils on tracing paper mounted to board. Signed at lower left: *FLiW*. Inscribed: *Tahoe Cabin Big Tree Type. TEPEE - WIGWAM TYPE Los Angeles—June 28, 1922*. Noted on mast at right: *totem*. 61.3270

EIT 103. PROJECT: E. A. SMITH HOUSE, PIEDMONT PINES, CALIFORNIA. 1938.  
Perspective.  $23 \times 21\frac{5}{8}$ ". Pencil and colored pencils on tracing paper mounted to board. Signed at bottom right: *FLiW/*. (F 3811.91) 61.3067  
A variation, made approximately sixteen years later, of the design shown in plate 102. The wide range of line weights and the handling of foliage in broad planes put this among Wright's most personal drawings.

EIT 104. PROJECT: NAKOMA COUNTRY CLUB AND WINNEBAGO CAMPING GROUND INDIAN MEMORIAL, MADISON, WISCONSIN. 1924.  
Perspective.  $15\frac{3}{4} \times 35\frac{5}{8}$ ". Pencil and colored pencils on tracing paper mounted to board. Noted at lower right: *Indian Camp [Group?] Tepee—Nakoma*. (F 2403.02)  
The pyramidal roofs of individual Tahoe projects are here combined in a linked series. 61.3109

E 105. PROJECT: MRS. SAMUEL WILLIAM GLADNEY HOUSE, FORT WORTH, TEXAS. 1925.  
Perspective.  $14\frac{1}{4} \times 21\frac{1}{4}$ ". Pencil and colored pencils, white wash on undersides of roofs; on tracing paper mounted to board. Noted at lower left: *1st House—Concrete and boards—Gladney, Fort Worth Texas—1924*. (F 2502.01) 61.3220

The massing of this somewhat bizarre design cannot be considered a success, but the reverse pitch of its upper walls prefigures much later work, and may be seen at its best in the beautiful Pauson house of 1940 (166).

EIT 106. PROJECT: GORDON STRONG AUTOMOBILE OBJECTIVE AND PLANETARIUM, SUGAR LOAF MOUNTAIN, MARYLAND. 1925.  
Aerial perspective.  $8 \times 6\frac{1}{2}$ " (reproduced full size). Pencil on tracing paper. Signed and noted at lower left: *FLiW/ Small scale study—(Birds eye)*. (F 2505.23) 61.3307

Unaccountably omitted by Wright from any detailed publication of his work, this was one of the most elaborately studied projects of the 'twenties. The eleven drawings reproduced here (106-113; 270-272) are taken from portfolios containing at least five times that number. The building was to have housed a planetarium and to have been enclosed by double spiral ramps for ascending and descending traffic, joined at the top by a bridge over a roof garden. Pyramidal compositions were basic to Wright's work from the earliest prairie houses on, but it has not always been realized that the circle, which makes its appearance as an element of the plan around 1938, with the Jester house (162), and culminates in the spiral Guggenheim Museum of 1943-57 (190), was very much in Wright's mind as early as 1925. The Guggenheim Museum is in fact the Sugarloaf Mountain Automobile Objective turned inside out. The following drawings suggest the evolution of the idea.

EIT 107. PROJECT: GORDON STRONG AUTOMOBILE OBJECTIVE AND PLANETARIUM, SUGAR LOAF MOUNTAIN, MARYLAND. 1925.  
Aerial perspective and plan.  $11\frac{1}{2} \times 11\frac{1}{8}$ ". Pencil on tracing paper. (F 2505.58) 61.3105

108. PROJECT: GORDON STRONG AUTOMOBILE OBJECTIVE AND PLANETARIUM, SUGAR LOAF MOUNTAIN, MARYLAND. 1925.  
Perspective.  $15\frac{5}{8} \times 19$ ". Pencil on tracing paper. (F 2504.54) 61.3215

In this early stage of its design the spiral is faceted into straight segments. Compare this with the plan for a preliminary version of the Guggenheim Museum (276).

109. PROJECT: GORDON STRONG AUTOMOBILE OBJECTIVE AND PLANETARIUM, SUGAR LOAF MOUNTAIN, MARYLAND. 1925.  
Perspective.  $17\frac{3}{4} \times 21\frac{1}{2}$ ". Pencil; center guide line and perspective points in blue ink; on tracing paper. (F 2505.55) 61.3203

E 110. PROJECT: GORDON STRONG AUTOMOBILE OBJECTIVE AND PLANETARIUM, SUGAR LOAF MOUNTAIN, MARYLAND. 1925.  
Perspective.  $24\frac{3}{4} \times 32$ ". Pencil on tracing paper. Signed in square at bottom right: *FLiW/23-4*. (F 2505.53). 61.3200



A bridge over a waterfall connects the building to the adjacent hillside. The cantilevered ramp is for ascending traffic only; the wall supporting the intermediate (descending) ramp is ornamented with triangular windows and decorations.

- ET 111. PROJECT: GORDON STRONG AUTOMOBILE OBJECTIVE AND PLANETARIUM, SUGAR LOAF MOUNTAIN, MARYLAND. 1925. Aerial perspective.  $24\frac{1}{2}" \times 31\frac{7}{8}"$ . Pencil and green pencil accents on tracing paper. Signed in square at lower right: FLW/23. (F 2505.52) 61.3204

- ET 112. PROJECT: GORDON STRONG AUTOMOBILE OBJECTIVE AND PLANETARIUM, SUGAR LOAF MOUNTAIN, MARYLAND. 1925. Perspective.  $19\frac{7}{8}" \times 30\frac{7}{8}"$ . Pencil and colored pencils on tracing paper. Signed in red square at center right: FLW/24. (F 2505.39) 61.3202

The shaded mass of the building, with near-Gothic or Moorish geometric decoration delicately picked out, is in marked contrast to the free handling of trees and rocks in the foreground. Note corrections on the mast at top right. Colors used in this drawing are purple for stones and people, green for the trees, and touches of blue in the fountain; the building itself is outlined and shaded in black pencil only.

- ET 113. PROJECT: GORDON STRONG AUTOMOBILE OBJECTIVE AND PLANETARIUM, SUGAR LOAF MOUNTAIN, MARYLAND. 1925. Perspective.  $19\frac{3}{4}" \times 31\frac{1}{4}"$ . Pencil and colored pencils on tracing paper. (F 2505.36) 61.3127

This unsigned drawing, rather than the preceding one, is probably the final version of the project. The major change is a slight reduction of height for the parapets on the ramps and, more importantly, the base of the building just below the first ramp has been pushed back so that the first cantilevered ramp projects beyond it. The building itself is shaded in black pencil with much greater delicacy than in the preceding drawing, while the foliage in the foreground is drawn in green, yellow, and other colors with still greater liveliness—although it is held almost to one plane and gives the impression of a stage flat propped up before the building. With the design now completely resolved, the style in which it is drawn becomes more discreet, making the architecture seem at first sight almost an afterthought to the intense rendering of nature. The drawing, no less than the building itself, is among the most compelling images in Wright's work.

- ET 114. PROJECT: STEEL CATHEDRAL INCLUDING MINOR CATHEDRALS FOR A MILLION PEOPLE, NEW YORK CITY, N. Y. 1926. Elevation.  $26\frac{3}{8}" \times 28\frac{3}{4}"$ . Pencil and red and green pencil on tracing paper. Small piece of paper hinged to drawing at lower left contains alternate study of masts. At far right: architect's memoranda concerning fees. (F 2602.01)

The scale of this super-cathedral can be gauged by the dots at the bottom, representing people. (See plate 273 for the plan.) A pyramidal or tent-like roof of metal and glass was finally realized in the Beth Sholom Synagogue of 1959 (237). 61.3130

- E 115. PROJECT: SKYSCRAPER REGULATIONS, CHICAGO, ILLINOIS. 1926. Elevation.  $20\frac{1}{4}" \times 34\frac{3}{4}"$ . Pencil on yellow tracing paper. Signed in square at lower left: FLW. (F 2603.01)

Note erasures on the second building from the left, showing alternate massing; and elevated sidewalks, glass enclosed bridges, roof gardens, and cantilevered signs on top of the building at the far right. 61.3154

- P 116. PROJECT: SKYSCRAPER, CHICAGO, ILLINOIS. 1931. Elevation.  $27\frac{1}{2}" \times 35\frac{3}{4}"$ . Pencil and colored pencils on tracing paper. Noted at lower left: 2000 feet high—112 Stories—. (F 3103.01) LOAN FROM FLW FOUNDATION NOT REGISTERED

- ET 117. PROJECT: SKYSCRAPER, CHICAGO, ILLINOIS. 1931. Elevation.  $26\frac{1}{4}" \times 36"$ . Pencil and colored pencils on tracing paper. (F 3103.02) 61.3335

The building includes two plazas above grade and one below; a colosseum to seat 25,000; an arena for 75,000; and parking space for 20,000 cars. The massing of this building parallels the "dynamic" style of the Rockefeller Center buildings, and particularly the R.C.A. tower, in New York City.

- ET 118. PROJECT: NATIONAL LIFE INSURANCE COMPANY SKYSCRAPER, CHICAGO, ILLINOIS. 1924. Aerial perspective.  $45\frac{5}{8}" \times 30\frac{1}{4}"$ . Black ink and pencil on tracing paper mounted to heavy paper; upper and lower left corners missing. (F 2404.01) 61.1766

The ribs and fins at the top of this stupendous set of linked office towers suggest the character of its structure. Wright early rejected the rigid "box-like" regularity of the skeleton steel frame in favor of reinforced concrete piers, like tree trunks, from which floors could be canti-



levered. Relatively small pieces of glass in copper frames would make the enclosing wall a shimmering web. The drawing is a rare example in Wright's work of isometric perspective (without vanishing points). It is perhaps more impressive as a *tour de force* than as an accurate picture of what such a building would look like.

ET 119. PROJECT: NATIONAL LIFE INSURANCE COMPANY SKYSCRAPER, CHICAGO, ILLINOIS. 1924.  
Perspective.  $23\frac{3}{4} \times 16\frac{7}{8}$ ". Pencil on tracing paper mounted to heavy paper; upper left corner missing. (F 2404.05) 61.3310

ET 120. PROJECT: ST. MARK'S APARTMENT TOWER, ST. MARK'S-IN-THE-BOUWERIE, NEW YORK CITY, N. Y. 1929.  
Aerial perspective.  $19\frac{3}{4} \times 15$ ". Pencil on tracing paper. (F 2905.04) 61.3016

One eighteen story and two fourteen story residential towers are shown tightly grouped around the Church of St. Mark's-in-the-Bouwerie, New York, from which the project takes its name.

ET 121. PROJECT: ST. MARK'S APARTMENT TOWER, ST. MARK'S-IN-THE-BOUWERIE, NEW YORK CITY, N. Y. 1929.  
Perspective.  $39 \times 23\frac{3}{4}$ ". Black ink and pencil on tracing paper mounted to heavy paper. (F 2905.02) 61.1761

In this version spandrels on alternate floors are ornamented with stamped copper panels. Note hanging mulions above entrance level.

ET 122. PROJECT: GROUPED APARTMENT TOWERS, CHICAGO, ILLINOIS. 1930.  
Perspective.  $19\frac{1}{8} \times 28\frac{1}{4}$ ". Pencil on tracing paper. (F 3001.01) 61.3021

Five of the St. Mark's Towers are here linked to make a faceted wall twenty-six stories high. The complex interlocking rhythms of glass curtain-walls, ornamented and unornamented spandrels, and changing perspectives produces even in this pencil sketch the effect of a shimmering fabric. No other design for a glass-walled building by Wright surpasses this magnificent scheme, and no executed glass-walled skyscraper in the United States or elsewhere exploits the possibilities of the material so imaginatively.

ET 123. PROJECT: ST. MARK'S APARTMENT TOWER, ST. MARK'S-IN-THE-BOUWERIE, NEW YORK CITY, N. Y. 1929.  
Perspective.  $28\frac{1}{4} \times 10\frac{1}{8}$ ". Pencil and colored pencils on tracing paper. Signed in red square at bottom left: *FLIW*, and noted: *original sketch St. Mark's-in-the-Bouwerie, 1925.* (F 2905.06) 61.3008

This is a more freely drawn version of 121, with stamped copper spandrels omitted.

ET 124. PROJECT: ELIZABETH NOBLE APARTMENT HOUSE, LOS ANGELES, CALIFORNIA. 1929.  
Elevation; detail of parapet and glass wall.  $11\frac{1}{2} \times 25\frac{1}{4}$ ". Pencil and pink pencil on tracing paper. (F 2903.01) 61.3290

ET 125. PROJECT: ELIZABETH NOBLE APARTMENT HOUSE, LOS ANGELES, CALIFORNIA. 1929.  
Perspective.  $15\frac{3}{8} \times 26\frac{1}{4}$ ". Black ink and pencil shading on tracing paper. (F 2903.02) 61.3020

ET 126. PROJECT: "HOUSE ON THE MESA", DENVER, COLORADO. 1931.  
Aerial perspective.  $20\frac{5}{8} \times 36\frac{1}{8}$ ". Pencil on tracing paper. (F 3102.07) 61.3333

NE 127. PROJECT: "HOUSE ON THE MESA", DENVER, COLORADO. 1931.  
Interior perspective.  $18\frac{3}{8} \times 36$ ". Pencil and green and blue pencil accents on tracing paper. (F 3102.19) 61.3253 NOT EXH.

NE 128. PROJECT: "HOUSE ON THE MESA", DENVER, COLORADO. 1931.  
Perspective.  $17\frac{5}{8} \times 36$ ". Pencil on tracing paper. (F 3102.17) 61.3288 NOT EXH.

This is one of a series of drawings in which the details of a large, sprawling house are studied and refined. The upper part of the main room is formed by glass, cantilevered in tiers; some modifications to it can be seen, sketched freehand, in the following drawings.

E 129. PROJECT: "HOUSE ON THE MESA", DENVER, COLORADO. 1931.  
Perspective:  $18\frac{1}{2} \times 35\frac{7}{8}$ ". Pencil on tracing paper. (F 3102.18) 61.3252

NE 130. PROJECT: "HOUSE ON THE MESA", DENVER, COLORADO. 1931.  
Perspective.  $18\frac{3}{4} \times 36$ ". Pencil and tracing paper. (F 3102.06) 61.3254 NOT EXH.

ET 131. PROJECT: "HOUSE ON THE MESA", DENVER, COLORADO. 1931.  
Perspective. 10 1/4"x36". Pencil on tracing paper. (F 3102.15) 61.3251

ET 132. PROJECT: DEAN MALCOLM M. WILLEY HOUSE, MINNEAPOLIS, MINNESOTA. 1934.  
Perspective. 18 1/2"x35 1/2". Black ink (for house only), and pencil lines and shading, on tracing paper. (F 3204.01) 61.3012

E 133. HILLSIDE BUILDINGS, TALIESIN FELLOWSHIP, SPRING GREEN, WISCONSIN. 1933.  
Aerial perspective. 17 1/4"x20 1/2". Pencil and colored pencil on tracing paper. Signed at bottom left: FLIW/1933. (F 3301.04) 61.3186

This is a study of projected buildings to have been added to the original Hillside School group, at center right. Note "Romeo and Juliet" tower at upper left.

ET 134. PROJECT: NEW THEATRE. 1932.  
Perspective. 6 1/4"x6 1/2" (reproduced full size). Pencil on tracing paper. (F 3203.02) 61.3234

ET 135. PROJECT: NEW THEATRE. 1932.  
Perspective. 3 3/4"x11 3/4". Pencil and pink pencil (on building) on tracing paper. (F 3203.03) 61.3238

ET 136. PROJECT: NEW THEATRE. 1932.  
Aerial perspective. 4 1/8"x11 7/8". Pencil and pink pencil (on building) on tracing paper. (F 3203.01) 61.3239

Framed together

ET 137. EDGAR J. KAUFMANN HOUSE, "FALLINGWATER," BEAR RUN, PENNSYLVANIA. 1936.  
Aerial perspective. 18 1/2"x29 5/8". Pencil and colored pencils on tracing paper mounted to heavy paper. (F 3602.01)  
This and the following two rough sketches, previously unpublished, give a livelier impression of *Fallingwater* than does the well-known formal color rendering. Among Wright's masterpieces this house is perhaps the most famous example of his attitude toward architecture and its place in nature. 61.1760

ET 138. EDGAR J. KAUFMANN HOUSE "FALLINGWATER," BEAR RUN, PENNSYLVANIA. 1936.  
Aerial perspective. 14 3/8"x31 1/2". Pencil and colored pencils on tracing paper mounted to heavy paper. Left side of drawing missing. (F 3602.02) 61.1758

ET 139. EDGAR J. KAUFMANN HOUSE "FALLINGWATER," BEAR RUN, PENNSYLVANIA. 1936.  
Perspective. 14 3/8"x31 1/2". Pencil and colored pencils on tracing paper mounted to heavy paper. (F 3602.03) 61.1759

ET 140. EDGAR J. KAUFMANN HOUSE "FALLINGWATER," BEAR RUN, PENNSYLVANIA. 1936.  
Perspective. 17"x33". Pencil and colored pencils on tracing paper mounted to board. Signed in red square at center right: FLIW/Arizona/36. (F 3602.04) 61.3033

ET 141. PROJECT: "ALL STEEL" HOUSES DEVELOPMENT, LOS ANGELES, CALIFORNIA. 1937.  
Section, plan, and perspective. 23 1/4"x25". Pencil and red pencil on tracing paper. Inscribed: *Original—Steel House Studies 1937/FLIW/*. (F 3705.02) 61.3143

The structural steel skeleton held little interest for Wright, and his project is characteristically concerned with interwoven walls made of panel sections. The project is related to similar houses in Los Angeles by Richard Neutra.

142. PROJECT: "ALL STEEL" HOUSES DEVELOPMENT, LOS ANGELES, CALIFORNIA. 1937.  
Plans and aerial perspective. 28 3/8"x36 1/4". Pencil and red ink (on plans) on tracing paper. Signed in red square at lower right: FLIW/; and noted: *Study—"All Steel Houses" Los Angeles.* (F 3705.05) LOAN FROM FLIW FOUNDATION = NOT REGISTERED

E 143. PROJECT: "ALL STEEL" HOUSES DEVELOPMENT, LOS ANGELES, CALIFORNIA. 1937.  
Perspective. 23 1/2"x36". Pencil on tracing paper. (F 3705.03) 61.3108

NE 144. PROJECT: "ALL STEEL" HOUSES DEVELOPMENT, LOS ANGELES, CALIFORNIA. 1937.  
Aerial perspective. 24 1/8"x36 1/8". Pencil on tracing paper. Signed in red square at bottom left: *OK FLIW/1937*; and noted: *Study for "All Steel House" Taliesin May 1937.* (F 3705.06) 61.3250 NOT EXH.

ET 145. PROJECT: LEO BRAMSON DRESS SHOP, OAK PARK, ILLINOIS. 1937.  
Perspective. 14 3/8"x15 3/4". Pencil, colored pencils, and black ink on opaque white paper circle, cut out and pasted to orange paper; mounted to board. Signed at lower right in red square: FLIW/. (F 3706.01) 61.3063

ET 146. PROJECT: LITTLE SAN MARCOS, CHANDLER, ARIZONA. 1936. Sketch plan. 14"x19 1/8". (Top half of sheet combining this and the following drawing, pasted together.) Red ink contour lines and pencil on tracing paper mounted to heavy paper. (F 3606.02) 61.3189

147. PROJECT: LITTLE SAN MARCOS, CHANDLER, ARIZONA. 1936. Elevation. 14"x19 1/8". (Bottom half of sheet combining this and above drawing, pasted together.) Pencil on tracing paper mounted to heavy paper. Signed at bottom left: *FLiW/Little San Marcos in the Desert*. (F 3606.03) 61.3190

ET 148. PROJECT: LITTLE SAN MARCOS, CHANDLER, ARIZONA. 1936. Elevation. 14 3/4"x29 1/2". Pencil and colored pencils on tracing paper mounted to heavy opaque paper. (F 3606.01) 61.1769

ET 149. TALIESIN WEST, FRANK LLOYD WRIGHT WINTER RESIDENCE AND STUDIO, PARADISE VALLEY, ARIZONA. 1938.

Aerial perspective. 23 1/2"x105 3/8". (Three sheets pasted together.) Pencil and colored pencils on tracing paper mounted to opaque paper. (F 3803.03) 61.1770

An early study of the famous desert camp, much revised and expanded throughout the years.

ET 150. FLORIDA SOUTHERN COLLEGE, LAKE LAND, FLORIDA. 1938. Aerial perspective. 22 1/4"x46 3/4". Pencil, brown pencil and brown ink on tracing paper. (F 3805.01) 61.3295

Although Wright formulated no comprehensive approach to city planning, some of his largest projects are designed as small communities. This scheme for a college campus presents individual buildings connected by lateral roads and paths, many of them sheltered by cantilevered arcades. Several of the buildings have been completed.

ET 151. HERBERT F. JOHNSON, JR. HOUSE, "WINGSPREAD," WINDY POINT, WISCONSIN. 1937.

Perspective. 16 7/8"x40". Pencil and colored pencils on tracing paper mounted to board. Signed in red square at right: *FLiW/37*. (F 3808.01) 61.3034

E 152. HERBERT F. JOHNSON, JR. HOUSE, "WINGSPREAD," WINDY POINT, WISCONSIN. 1937.

Aerial perspective. 33 1/4"x42 1/8". Pencil and colored pencils on tracing paper. Signed in red square at lower right: *FLiW/Feb 37*. (F 3703.01) 61.3326

ET 153. PROJECT: ROBERT D. LUSK HOUSE, HURON, S. DAKOTA. 1936. Aerial perspective. 24"x36 1/4". Pencil on tracing paper. Signed in red square at bottom right: *FLiW/1936*; and noted: *Lusk S. Dakota*. (F 3605.01) 61.3104

Unusual details in Wright's architecture are the tall, thin chimneys flanking the living room of this house.

ET 154. HERBERT JACOBS HOUSE, MADISON, WISCONSIN. 1937. Perspective. 21 3/4"x32 3/8" (two drawings on one sheet). Pencil, sepia pencil, and brown ink on tracing paper mounted to board. Signed in square at bottom right: *FLiW/38*. (F 3702.02) 61.3129

Wright called his conception of the ideal house for the United States "Usonian," a name meant to suggest a certain rugged American idealism. Among the finest of his many Usonian houses is this early one in Wisconsin: an L shaped plan, a top-lighted kitchen with a small basement for utilities just below it, radiant heat incorporated in the concrete slab floor, and a cantilevered roof making a "carport" at the entrance. The two drawings reproduced here fully convey its long, low lines and its comfortable relation to the ground.

155. HERBERT JACOBS HOUSE, MADISON, WISCONSIN. 1937. Aerial perspective. (See above).

ET 156. PAUL R. HANNA HOUSE, PALO ALTO, CALIFORNIA. 1937. Aerial perspective. 22"x36 1/4". Pencil and black ink on tracing paper mounted to board. Signed in white square pasted to drawing at bottom left: *FLiW/Feb 19*. (F 3701.01) 61.3068

An extremely elegant drawing of a complex house planned on a hexagonal module.

E 157. PAUL R. HANNA HOUSE, PALO ALTO, CALIFORNIA. 1937. Aerial perspective. 9 3/4"x29". Pencil and colored pencils on tracing paper mounted to board. (F 3701.02) 61.3084

E 158. CARL WALL HOUSE, PLYMOUTH, MICHIGAN. 1939. Perspective. 20"x33 3/8". Pencil and colored pencils on tracing paper mounted to board. Signed in red square at bottom left: *FLiW/July 1/39*. (F 3908.01) 61.3322

E 159. EDGAR J. KAUFMANN GUEST HOUSE, BEAR RUN, PENNSYLVANIA. 1939.

Aerial perspective. 17"x35 3/4". Pencil and colored pencils on tracing paper. (F 3812.01) 61.3106



ET 160. PROJECT: "HOUSE FOR A FAMILY OF \$5,000-\$6,000 INCOME," FOR LIFE MAGAZINE. 1938. Perspective. 24"x36". Sepia pencil, light brown crayon, and brown ink on tracing paper. Signed in red square at lower right: *FLiW/Aug 15/38*; and inscribed: *to Howard M[yers] From FLiW/*. (F 3806.01) 61.3151

Like the Jacobs house (154) this design was intended to demonstrate how well an American family of small income might live. The house is L shaped in plan, with a two story high, top-lighted kitchen at the convergence of the two wings. The living room walls are of heavy stone piers, with glass doors opening onto a pergola-covered terrace and a narrow swimming pool. A seating alcove, not readily visible in these drawings, terminates the living room. The conception is completely and carefully worked out to the last detail; and the drawing is suitably crisp and emphatic. This combination of elements was to be given one more major variation, shown in plates 162 and 163.

E 161. BERNARD SCHWARTZ HOUSE, STILL BEND, WISCONSIN. 1939.

Aerial perspective. 14"x35 $\frac{3}{4}$ ". Pencil, sepia pencil and brown ink accents on tracing paper mounted to board. Signed in red square at lower right: *FLiW/Aug 15/38*. (F 3904.01) 61.3066

This executed house is almost identical to the *Life* magazine project described above.

ET 162. PROJECT: RALPH JESTER HOUSE, PALOS VERDES, CALIFORNIA. 1938.

Plan and elevation. 14"x21 $\frac{1}{4}$ ". Pencil and colored pencils on tracing paper mounted to board. Inscribed at top: *Original Sketch, FLiW/*; and at bottom right: *For Ralph Jester Palos Verde Cal FLiW/July 24*. (F 3707.02) 61.3026

One of Wright's most brilliant ideas for a house is this variation of the project described above (160). In this version, intended for a warm climate, individual elements such as a seating alcove, a dining area, and bedrooms are placed in separate plywood cylinders. Each element has glass doors opening onto a terrace, covered by a flat roof broad enough to encompass all of the circular units. In addition, the narrow pool of the *Life* house is here turned into a great bowl, its retaining wall projecting out of the hillside site (163). Unbuilt, this conception remains one of Wright's major achievements in house design.

ET 163. PROJECT: RALPH JESTER HOUSE, PALOS VERDES, CALIFORNIA. 1938.

Perspective. 34 $\frac{3}{4}$ "x32 $\frac{1}{2}$ ". Brown ink and colored pencils on tracing paper mounted to opaque paper. Signed in red square at lower right of perspective: *FLiW/*; inscribed at upper left of perspective: *The Plywood house—plywood back to back [. . .] and [. . .] applied to each other to form outside walls. The whole an open [. . .] room beside a pool. Hollywood Hills or Hawaiian Mountains FLiW/*. (F 3807.03) 61.1765

ET 164. GEORGE D. STURGES HOUSE, BRENTWOOD HEIGHTS, CALIFORNIA. 1939.

Perspective. 22 $\frac{1}{4}$ "x36". Pencil and red and green pencil on tracing paper signed in red square at top right: *FLiW*. (F 3905.01) 61.3102

Note revisions to the bracket supporting the cantilevered terrace, and to the trellis at the upper left.

NE 165. GEORGE D. STURGES HOUSE, BRENTWOOD HEIGHTS, CALIFORNIA. 1939.

Perspective. 22"x36 $\frac{3}{8}$ ". Pencil and colored pencils on tracing paper mounted to board. Signed in red square at bottom right: *FLiW/Sept 1/39*. (F 3905.02) 61.3072

NOT EXH

E 166. ROSE PAUSON HOUSE, PHOENIX, ARIZONA. 1940. Perspective. 24 $\frac{1}{8}$ "x36". Pencil on tracing paper. Signed in red square at left: *FLiW/*. (F 4011.01) 61.3103

ET 167. ROSE PAUSON HOUSE, PHOENIX, ARIZONA. 1940. Perspective. 14 $\frac{1}{4}$ "x28 $\frac{5}{8}$ ". Pencil and colored pencils on tracing paper mounted to board. Signed in red square at center left: *FLiW/*; noted at bottom left: *A desert home just completed for the Pauson sisters Phoenix Arizona/ cost \$7500.00 complete*. (F 4011.02) 61.3025

This superb stone and wood house rides its site like a ship riding a wave. Completely destroyed by fire when it was rented one season, its stone ruin still testifies to Wright's mastery of siting. This and the preceding drawing show small but interesting modifications of detail as the house was in process of design.

ET 168. LLOYD LEWIS HOUSE, LIBERTYVILLE, ILLINOIS. 1940. Aerial perspective. 23 $\frac{1}{4}$ "x36". Pencil and colored pencils on tracing paper mounted to board. Signed in red square at center right: *FLiW/*. (F 4008.02) 61.3064

2011/59



ET 169. JOHN C. PEW HOUSE, SHOREWOOD HILLS, MADISON, WISCONSIN. 1940.

Perspective. 22"x36". Pencil and colored pencils on tracing paper mounted to board. Signed in red square at center right: *FLW/May, 40.* (F 4012.02) 61.3209

The drawing combines a high degree of finish in the treatment of the building with varying degrees of detail in the treatment of landscape.

E 170. PROJECT: ARCH OBOLER HOUSE, "EAGLE FEATHER," CALIFORNIA. 1940.

Perspective. 21 1/4"x36 5/8". Pencil and blue pencil (for sky) on tracing paper mounted to board. Signed in red square at lower left: *FLW/Aug 20/40.* (F 4018.02) 61.3073

ET 171. PROJECT: ARCH OBOLER HOUSE, "EAGLE FEATHER," CALIFORNIA. 1940.

Perspective. 21 1/8"x36 5/8". Pencil and blue pencil (for sky only) on tracing paper mounted to board. Signed in red square at lower left: *FLW/Aug 20/40.* (F 4018.03) 61.3074

172. S. C. JOHNSON & SON, INC. ADMINISTRATION BUILDING, RACINE, WISCONSIN. 1936-39.

Aerial perspective. 29"x39 3/8". (One of two drawings on single sheet; see also plate 246). Pencil and black ink on tracing paper mounted to board. (F 3601.03) LOAN FROM FLW FOUNDATION, NOTHING REQUIRED

173. PROJECT: MADISON CIVIC CENTER, LAKE MONONA, MADISON, WISCONSIN. 1938.

Perspective. 11 1/2"x40". Pencil, colored pencils and black ink on tracing paper mounted to board. Signed in red square at upper left: *FLW/53.* (F 3909.01) 61.3082

ET Work on this project began in 1938; this drawing is either a later revision or a fresh tracing signed in 1953. The project has encountered much opposition and its fate is still being debated by Madison's municipal government.

174. PROJECT: MADISON CIVIC CENTER, LAKE MONONA, MADISON, WISCONSIN. 1938.

Aerial perspective. 17 1/4"x40 1/4". Pencil, colored pencils and black ink on tracing paper mounted to board. The drawing is a cut-out mounted to a background on which water and fragments of architectural detail are drawn. Signed in red square at bottom left: *FLW/.* (F 3909.02)

Legible at the bottom of the drawing is an inscription describing the project in the architect's inimitable style. 61.3083

NE 175. PROJECT: CRYSTAL HEIGHTS HOTEL TOWERS, WASHINGTON, D. C. 1940.

Elevation. 10 3/8"x33 1/2". Pencil and green and blue pencil on tracing paper. Noted at top left: *Total 2362 apartments.* [remainder illegible] (F 4016.02) 61.3205 NOT EXH

This project for an urban hotel complex, with shopping facilities and parking terraces, continues the development of the 1930 study for grouped apartment towers (122). Here they are hooked around the base of a triangular site, and variations in height contribute further to an effect of richness and intricacy, strongly contrasted with the horizontal bands made by the parapets of cantilevered terraces. Drawings 177 and 178, although in line and solid areas of dark brown ink, convey this contrast in scale and texture very well; the project is among Wright's most grandiose, and illustrates his ability to create an architectural enclave even in the most difficult conditions.

NE 176. PROJECT: CRYSTAL HEIGHTS HOTEL TOWERS, WASHINGTON, D. C. 1940.

Elevation. 13 5/8"x30 1/4". Pencil and green and blue pencil on tracing paper. (F 4016.03) 61.3206 NOT EXH

ET 177. PROJECT: CRYSTAL HEIGHTS HOTEL TOWERS, WASHINGTON, D. C. 1940.

Perspective. 31 1/2"x35". Brown ink on tracing paper. Signed in red square at upper left: *FLW/Dec/39.* (F 4016.04) 61.3051

ET 178. PROJECT: CRYSTAL HEIGHTS HOTEL TOWERS, WASHINGTON, D. C. 1940.

Aerial perspective. 24"x34 3/4". Brown ink on tracing paper. Signed in red square at lower left: *FLW/38.* (F 4016.01) 61.3052

E 179. PROJECT: COOPERATIVE HOMESTEADS. 1942.

Perspective. 27 3/8"x34 1/2". Pencil, colored pencils and brown ink outline on tracing paper. Signed at lower left in red square pierced by ornamental stem of flowers: *OK FLW/Feb 15/42.* (F 4201.01) 61.3096

F 180. QUADRUPLE HOUSE, "SUNTOP HOMES," ARDMORE, PENNSYLVANIA. 1939.

Perspective. 24 1/4"x36 1/4". Pencil, colored pencils and brown ink on tracing paper. (F 4203.01) 61.3327

181. QUADRUPLE HOUSE, "SUNTOP HOMES," ARDMORE, PENNSYLVANIA. 1939.

Aerial perspective. 26"x36". Pencil, colored pencils and brown ink outline on tracing paper. Sky above horizon line on attached piece of paper. (F 4203.02) 61.3081

182. PROJECT: LUDD M. SPIVEY HOUSE, FORT LAUDERDALE, FLORIDA. 1939.

Perspective. 13 1/4"x35". Pencil and colored pencils on tracing paper mounted to board. (F 3911.01) ?

183. PROJECT: BURLINGHAM HOUSE. 1940.

Aerial perspective. 20"x40 7/8". Pencil, colored pencils and brown ink on tracing paper. Signed on red square at bottom left: *FLIW/Oct 10 1940*. (F 4202.01) 61.3146

184. PROJECT: V. C. MORRIS HOUSE, CALIFORNIA. 1943.

Perspective. 21 3/4"x35". Pencil and colored pencils on tracing paper. Signed in red square at bottom left: *FLIW/May 30/43*. (F 4303.03) 61.3137

The main part of the house is a circular living room cantilevered from the cliff on a cylindrical support shaped somewhat like the golf tee columns used in the Johnson's Wax Company office building. Behind this element rises an elevator shaft and retaining walls, the masses of which fade into the hill itself. The composition is echoed by the whiplash curves of waves breaking on the shoreline, and is further animated by the lively style of the drawing.

185. PROJECT: V. C. MORRIS HOUSE, CALIFORNIA. 1946.

Perspective. 39 5/8"x42 1/8". Colored pencils and brown ink on tracing paper. Signed in red square at bottom right: *FLIW/Nov 15/46*. (F 4303.02) 61.3014

186. PROJECT: V. C. MORRIS HOUSE, CALIFORNIA. 1946.

Perspective 39 7/8"x42". Colored pencils and brown ink on tracing paper. Signed in red square at bottom right: *FLIW/Nov 15/46*. (F 4303.04) 61.3134

187. PROJECT: V. C. MORRIS HOUSE, CALIFORNIA. 1946.

Aerial perspective. 23 1/2"x44". Pencil, brown ink and colored pencils on tracing paper. Signed in red square at bottom right: *FLIW/Nov 15/46*. (F 4304.01) 61.3015

188. PROJECT: JOHN NESBITT HOUSE, CARMEL BAY, CALIFORNIA. 1940.

Elevation. 18"x49". Pencils and colored pencils on tracing paper. (F 4017.D2) 61.3136

189. PROJECT: JOHN NESBITT HOUSE, CARMEL BAY, CALIFORNIA. 1940.

Perspective. 21"x48". Pencil and colored pencils on tracing paper. Signed at top right in red square: *FLIW/Oct/40*. (F 4017.03) 61.3294

190. SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK CITY, N.Y. 1943.

Elevation. 20"x24 1/4". Pencils and colored pencils on opaque cream-colored paper. (F 4305.04) 61.3089

In 1943 Wright presented to Solomon Guggenheim a set of preliminary drawings showing his ideas for the Guggenheim Museum. Among them are four elevation studies (190-93) and one plan (276) which are especially interesting today. In all of these studies the building is shown higher than it was actually built, and in each of them a low wing at the left is crowned by a balconied apartment for the director of the Museum, this feature being omitted in the executed design.

191. SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK CITY, N.Y. 1943.

Elevation. 20"x24 1/4". Pencil and colored pencils on opaque cream-colored paper. (F 4305.05) 61.3088

This version differs from the preceding study in showing seven turns of the ramp rather than six, accomplished within the same over-all height by reducing the ceiling height for each gallery level.

192. SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK CITY, N.Y. 1943.

Elevation. 20 1/4"x24 1/2". Pencil and colored pencils on opaque cream-colored paper. Noted at top: *SCHEME "B"*. (F 4305.07) 61.3086

The arrangement of elements is essentially the same as in the previous study, but the ramp now narrows as it rises, and is terminated by a glass enclosed bridge to the elevator tower rather than by a dome.

193. SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK CITY, N.Y. 1943.

Elevation. 20 1/8" x 24 1/4". Pencil and colored pencils on opaque buff paper. Noted at top: *SCHEME "C"*. (F 4305.06)

This is by far the most surprising of the preliminary versions of the Guggenheim Museum. The building as shown here and in the plan (276) is neither spiral nor cylindrical.

61.3087

drical: it is composed of normal, flat floors and the bulk of the gallery section is faceted into a hexagon (echoed in the fence) and recalling a study for the Sugar Loaf Mountain observatory of 1925. A ramp is used, however, to connect the separate gallery floors, and the whole composition is surmounted by a glass-enclosed gallery or bridge. The design has an unpleasantly Paris 1925, or *moderne*, quality Wright may unconsciously have associated with urban sophistication: it is a quality that appears also in the early studies for urban houses (56, 57).

194. SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK CITY, N.Y. 1943-59.

Elevation and section. 26 $\frac{3}{4}$ "x30 $\frac{3}{4}$ ". Pencil and colored pencils on tracing paper. C.1943, (F 4305.14) 61.3097

195. SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK CITY, N.Y. 1943-59.

Perspective. 20 $\frac{1}{8}$ "x29 $\frac{7}{8}$ ". Pencil, sepia ink and blue ink accents on dome; on tracing paper mounted to board. Signed in square at bottom right: FLIW/Aug 15/48. (F 4305.15) 61.3075 NOV 15/49

196. SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK CITY, N.Y. 1943-59.

Perspective. 20"x30". Pencil, sepia ink and blue ink accents for dome; on tracing paper mounted to board. Signed in square at bottom right: FLIW/Aug 15/48. (F 4305.16) 61.3071 NOV 49

In this version, prepared before the entire site had been acquired, the gallery is placed at the north in order to stand free of adjoining buildings.

197. SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK CITY, N.Y. 1943-59.

Perspective. 27"x40 $\frac{1}{8}$ ". Black and brown ink, brown and blue colored pencils on tracing paper mounted to board. Signed in red square at bottom right: FLIW/Aug 15/51. (F 4305.17) 61.3062

The Museum is shown with a new fifteen story apartment house and office building; the lower floors of this structure would have served, according to Wright's proposal, to house additional rectilinear storage space, offices, and perhaps a gallery.

198. SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK CITY, N.Y. 1943-59.

Perspective. 36"x49 $\frac{3}{4}$ ". Pencil and black ink on tracing paper. (F 4305.09) 61.3085

Note the addition of a round projection to the second floor band at the far right (tentatively indicated on the plans as an "architecture archives" room by Wright but actually used by the Museum as a work or storage space); tentative modifications of the parapet angle on the office block at the left; and a penciled indication of the service shaft at the rear.

199. SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK CITY, N.Y. 1943-59.

Interior perspective. 35 $\frac{1}{8}$ "x40 $\frac{3}{4}$ ". Pencil on tracing paper. Signed in square at lower left: FLIW/55. (F 4305.13) 61.3232.4 apr 15/58

This and the following three drawings were prepared by Wright (though not executed by him) to illustrate the manner in which paintings of various sizes would be placed against the outer wall of the ramp and on free standing partitions. Titles and dimensions are legible in the plates.

200. SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK CITY, N.Y. 1943-59.

Interior perspective. 35 $\frac{1}{8}$ "x40 $\frac{1}{2}$ ". Pencil and colored pencils on tracing paper. Signed in red square at bottom left: FLIW/. (F 4305.11) 61.3232.6 NOT EXT.

201. SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK CITY, N.Y. 1943-59.

Interior perspective. 35 $\frac{1}{8}$ "x40 $\frac{1}{2}$ ". Pencil and colored pencils on tracing paper. Signed in square at bottom left: FLIW/. (F 4305.12) 61.3232.8 NOT EXT.

202. SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK CITY, N.Y. 1943-59.

Interior perspective. 35"x40 $\frac{5}{8}$ ". Pencil and colored pencils on tracing paper. Signed in red square at bottom left: FLIW/. (F 4305.10) 61.3232.1

203. PROJECT: ELIZABETH ARDEN RESORT HOTEL, "SUNLIGHT", PHOENIX, ARIZONA. 1945.

Elevation. 22 $\frac{1}{8}$ "x36 $\frac{1}{4}$ ". Pencil and colored pencils on tracing paper. Signed at bottom right in red square: FLIW. (F 4506.01) 61.3147

204. PROJECT: ELIZABETH ARDEN RESORT HOTEL, "SUNLIGHT", PHOENIX, ARIZONA. 1945.

Perspective. 18 $\frac{1}{2}$ "x37". Brown ink, pencil and colored pencils on tracing paper. Signed at lower left in red



square: *FLiW/Apr 11/45*; surrounded by berry ornaments made from ink blots. (F 4506.02) 61.3181 NOT EXH.

The project resembles earlier studies for a desert resort hotel, but is softened by the use of circular elements.

205. PROJECT: CALICO MILLS OFFICE BUILDING, AHMEDABAD, INDIA. 1946.

Perspective.  $23\frac{3}{4}" \times 35\frac{3}{8}"$ . Brown ink, pencil and colored pencils on tracing paper. Signed at lower left in red square: *FLiW/June 18/46*. (F 4508.01) 61.3187

206. PROJECT: CALICO MILLS OFFICE BUILDING, AHMEDABAD, INDIA. 1946.

Same drawing as above, but shown with hinged flaps at upper right and lower left. In this additional study may be seen a variation of the treatment of cantilevered roof gardens and trellises, and a reduction in the length of the canopy cantilevered over the sidewalk and street in the original version. Photograph 61.3340

207. PROJECT: BENJAMIN ADELMAN LAUNDRY, MILWAUKEE, WISCONSIN. 1946. (Raeburn)

Aerial perspective.  $23\frac{1}{2}" \times 31\frac{1}{4}"$ . Brown ink on tracing paper. 61.3289 NOT EXH.

208. E. L. MARTING HOUSE, AKRON, OHIO. 1947.

Perspective.  $21\frac{1}{4}" \times 42\frac{1}{4}"$ . Brown ink and colored pencils on tracing paper. Signed at lower right in red square: *FLiW/Aug 31/47*. (F 4713.01) 61.3135

209. ROBERT LLEWELLYN WRIGHT HOUSE. 1953.

Perspective.  $15\frac{7}{8}" \times 27\frac{1}{8}"$ . Brown ink and colored pencils on tracing paper mounted to board. Signed at bottom right in red square: *FLiW/53*. (F 5312.01) 61.3168

Taken out of the context of Wright's work, these cantilevered circular terraces pointing in all directions seem unnecessarily animated; but the design is a logical development, in terms of a multistory house, of earlier compositions based on intersecting circles (183), and the drawing is suitably brisk.

210. PROJECT: A. K. CHAHROUDI HOUSE, PETRA ISLAND, LAKE MAHOPAC, NEW YORK. 1950.

Perspective.  $14\frac{3}{4}" \times 35\frac{7}{8}"$ . Pencil and blue pencil (on water only) on tracing paper mounted to board. Signed at lower left in red square: *FLiW/Jan 15/50*. (F 5018.01)

Both the design and the drawing are among the most personal and completely resolved of Wright's later projects. The heavy stone masses gradually thin out, toward the water at the right, and are terminated by an excep-

tionally bold cantilever—itself terminated by a triangular projection which gives to the entire terrace the shape and direction of an arrow about to spring from a stone bow. The drawing, as in so much of Wright's best work, is modest, quiet, and thoughtful.

211. PROJECT: JOSEPH H. BREWER HOUSE, EAST FISHKILL, NEW YORK. 1953.

Perspective.  $22\frac{5}{8}" \times 31\frac{3}{8}"$ . Pencil and colored pencils on tracing paper mounted to board. Signed in red square at bottom right: *FLiW/1953*. (F 5309.02) 61.3210

The cantilevered terraces of this design recall features of the Chahroudi house (210).

212. LOWELL WALTER HOUSE, QUASQUETON, IOWA. 1945.

Perspective.  $22\frac{1}{8}" \times 35\frac{7}{8}"$ . Pencil and colored pencils on tracing paper. Signed in red square at bottom left: *OK—FLiW/Nov 30/45*. (F 4505.01) 61.3292

The drawing is unexceptional, but the main room of the house, with its glass walls and clerestory window, represents perhaps the most extensive use of glass in Wright's residential work.

213. HAROLD C. PRICE HOUSE, PHOENIX, ARIZONA. 1955.

Perspective.  $19\frac{5}{8}" \times 50\frac{5}{8}"$ . Pencil and colored pencils on tracing paper mounted to board. Signed at bottom left: *FLiW/54*. 61.3166 (F 5419.01)

214. PROJECT: HUNTINGTON HARTFORD PLAY RESORT, HOLLYWOOD HILLS, CALIFORNIA. 1947.

Elevation.  $21\frac{3}{4}" \times 20"$ . Pencil and colored pencils on tracing paper. (F 4721.14) 61.3300

This project for a private club or resort was worked out on a scale comparable to that of the 1921 Doheny Ranch (67, 68). Unlike that design, however, it is dominated by a single unique structure: a triangular stone mass from which concrete bowls are cantilevered. These elements contain various guest rooms, lounges, and other facilities, and in one case a swimming pool. (The following perspective drawings show them in detail.) Projects of this sort, in Wright's later work, sometimes have the sensationalism of the *tour de force*, more interesting for their structural gymnastics than for any apparent logic. And yet, the drama of these concrete discs looming over the hills has a mystery, and a grandeur, that makes one wonder if the design is unconvincing because it is not big enough: perhaps the structural and plastic theme deserved a larger and more serious program.

61.3048



215. PROJECT: HUNTINGTON HARTFORD PLAY RESORT, HOLLYWOOD HILLS, CALIFORNIA. 1947.

Perspective.  $37\frac{7}{8} \times 45\frac{3}{4}$ ". Brown ink, pencil and colored pencils on tracing paper mounted to board. Signed at bottom left in red square: *FLIW/Feb 24/47*. (F 4721.21)

61.3164

216. PROJECT: HUNTINGTON HARTFORD PLAY RESORT, HOLLYWOOD HILLS, CALIFORNIA. 1947.

Perspective.  $36 \times 52\frac{5}{8}$ ". Brown ink, pencil and colored pencils on tracing paper mounted to board. Signed at center left in red square: *FLIW/Feb 24/47*. (F 4721.26)

Sept 1

61.3163

217. PROJECT: HUNTINGTON HARTFORD PLAY RESORT, HOLLYWOOD HILLS, CALIFORNIA. 1947.

Aerial perspective.  $33\frac{3}{4} \times 58$ ". Brown ink, pencil and colored pencils on tracing paper mounted to board. Signed at upper left in red square: *FLIW/Feb 24/47*. (F 4721.15)

61.3049

218. PROJECT: COTTAGE GROUP CENTER, HUNTINGTON HARTFORD PLAY RESORT, HOLLYWOOD HILLS, CALIFORNIA. 1947.

Perspective.  $18\frac{3}{4} \times 36$ ". Brown ink and colored pencils on tracing paper mounted to board. Signed at bottom right in red square: *FLIW/Jan 30*. (F 4721.19).

61.3211

Among the buildings projected for this resort estate were semi-detached cottages grouped around a club house; the entrance to this section is shown here. The drawing also includes a distant view of the "play" center, with its cantilevered terraces and pool, on a hilltop at the left.

219. PROJECT: COTTAGE GROUP CENTER, HUNTINGTON HARTFORD PLAY RESORT, HOLLYWOOD HILLS, CALIFORNIA. 1947.

Perspective.  $20\frac{1}{2} \times 62\frac{1}{2}$ ". Brown ink, pencil and colored pencils on tracing paper mounted to board. Signed at lower right in red square: *FLIW/Jan 30/48*. (F 4721.16)

NOT EXH. 61.3055

220. PROJECT: HUNTINGTON HARTFORD HOUSE, HOLLYWOOD HILLS, CALIFORNIA. 1947.

Perspective.  $21\frac{7}{8} \times 36\frac{1}{8}$ ". Pencil on tracing paper. (F 4724.06)

61.3131.6

The Hartford estate was also to have included a house for the owner. Its design is a variation of the Jester project (163), the chief difference being the addition of a glass dome to the round living room. The drawing shown here is a preparatory sketch for a more elaborate color rendering.

220A. See end of list.

221. PROJECT: ARNOLD FRIEDMAN HOUSE, "THE FIR TREE," PECOS, NEW MEXICO. 1945.

F. 4512.01

Aerial perspective.  $26\frac{3}{4} \times 36$ ". Pencil and colored pencils on tracing paper. Signed in square at bottom left: *FLIW/*.

The sketchy style of this drawing, considering that it was intended as a formal "presentation," is particularly interesting. The background panel of landscape is unusually small and the details are vague; the fir trees in the foreground, and the shadows they cast, are more convincing. Architecturally the design is a variation of the Lake Tahoe projects, with the addition of a patio to afford shelter from the spacious landscape. In this detail the plan anticipates another project for a similar but more spectacular site (223).

61.3133

222. PROJECT: BURTON TREMAINE OBSERVATORY, METEOR CRATER, METEOR, ARIZONA. 1948.

Perspective.  $26\frac{7}{8} \times 34\frac{1}{2}$ ". Pencil and colored pencils on tracing paper mounted to board. Signed at bottom right in red square: *FLIW/May 17/48*. (F 4822.01)

61.3099

223. PROJECT: BURTON TREMAINE OBSERVATORY, METEOR CRATER, METEOR, ARIZONA. 1948.

Aerial perspective.  $20\frac{3}{4} \times 36$ ". Brown ink, pencil and colored pencils on tracing paper mounted to board. Signed at bottom right in red square: *FLIW/May 17/48*. (F 4822.02)

61.3047

The building was intended as an observatory, with a restaurant and parking space, overlooking a privately owned meteor crater almost one mile wide and 600 feet deep. As in the Friedman house project (221) a high stone mass is backed up by a completely enclosed patio; but here the low roofs and a leaning tower of stone are unified in a coherent abstract composition.

224. PROJECT: NICHOLAS P. DAPHNE FUNERAL CHAPELS, SAN FRANCISCO, CALIFORNIA. 1948.

Aerial perspective.  $32 \times 36\frac{1}{4}$ ". Pencil, brown pencil and brown ink on tracing paper. Signed in square at bottom right: *FLIW/*.

61.3145

(F 4823.01)

225. PROJECT: Y.W.C.A., RACINE, WISCONSIN. 1949.

Perspective.  $25\frac{1}{2} \times 41$ ". Brown ink, pencil and colored pencils on tracing paper. Signed at lower right in red square: *FLIW/Aug 1/49*. (F 4920.02)

61.3296

The glass roof shelters a swimming pool on the top floor.

226. PROJECT: SELF SERVICE GARAGE, PITTSBURGH, PENNSYLVANIA. 1947.

Perspective. Ink on tracing paper. *PHOTO COPIED FROM BOOK - NOTHING REGISTERED*

The original drawings for this and the following plate are no longer available: the plates were made from negatives previously taken directly from the originals. The project is included here not only because the drawings, in ink line and dots, are exceptionally handsome, but because it is among the most important of Wright's several variations on the spiral, beginning with the 1925 project for Gordon Strong (106-13) and culminating with the Guggenheim Museum (190-202). Here the spiral is again used as an automobile road. Supporting piers are omitted and the road is largely carried by cables from a central concrete mast. The sloping walls of vertical elements produce a more convincing composition than do the straight walls of comparable parts of the Guggenheim Museum.

227. PROJECT: SELF SERVICE GARAGE, PITTSBURGH, PENNSYLVANIA. 1947.

Perspective. Ink on tracing paper. *PHOTO COPIED FROM BOOK, NOTHING REGISTERED*

228. PROJECT: COMMUNITY CENTER, POINT PARK, PITTSBURGH, PENNSYLVANIA. 1947.

Aerial perspective.  $33\frac{1}{8} \times 74\frac{5}{8}$ ". Brown ink, pencil and colored pencils on tracing paper mounted to board. (F 4821.03). *61.3156*

The project was to have combined theaters, restaurants, a planetarium, an aquarium, etc., in domed spaces surrounded and enclosed by a great spiral road carried on leaning piers. At the top and along the road are gardens and fountains. A subsidiary ramp (at the right in this drawing) provides a more rapid (and steeper) ascent. Parking facilities around and under the "building" are designated for each of the attractions inside. Although such details as the tower (at center left) hark back to stylish irrelevancies of the 'thirties, they should not be allowed to obscure the significance of this brilliant project. As in the study for a garage (226) Wright has again used an automobile road to make architecture: but the architecture here is no longer on the scale of the individual building; it is instead a community, and we may begin to see the real implications of a principle Wright first noted in 1921 (67).

229. PROJECT: COMMUNITY CENTER, POINT PARK, PITTSBURGH, PENNSYLVANIA. 1947.

Aerial perspective.  $31\frac{3}{4} \times 36\frac{3}{4}$ ". Pencil and brown ink on tracing paper mounted to board. (F 4821.04) *61.3157*

230. PROJECT: TWIN SUSPENSION BRIDGES AND COMMUNITY CENTER, POINT PARK, PITTSBURGH, PENNSYLVANIA. 1947.

Perspective.  $29\frac{1}{2} \times 44\frac{1}{4}$ ". Brown ink, colored pencils and gold paint on tracing paper mounted to board. (F 4821.02) *61.3158*

A second project for the same Pittsburgh site, this design substitutes decorative fancies for rational engineering, and represents an aspect of Wright's work that has made it difficult for younger architects to evaluate his more original achievements. That Wright could design a beautiful bridge, within the limitations of rational structure, is amply demonstrated by the two following projects.

231. PROJECT: CONCRETE BRIDGE, SAN FRANCISCO, CALIFORNIA. 1949.

Perspective.  $13\frac{1}{2} \times 35\frac{3}{4}$ ". Pencil on tracing paper. (F 4921.01) *61.3297*

Here is an extraordinarily sensitive drawing of a beautiful bridge. Long, and low on the water, the roads divide and rise to allow for passing boats. The supporting piers may be studied in plate 232 in a related project.

232. PROJECT: CONCRETE "BUTTERFLY" BRIDGE, WISCONSIN RIVER NEAR SPRING GREEN, WISCONSIN. 1947.

Perspective.  $23\frac{1}{4} \times 37$ ". Pencil and colored pencils on tracing paper mounted to board. Signed at bottom left: *FLIW Sept 5/47*. (F 4723.02) *61.3169*

233. PROJECT: AYN RAND HOUSE, HOLLYWOOD, CALIFORNIA. 1947.

Perspective.  $24\frac{1}{4} \times 36\frac{1}{4}$ ". Brown ink, pencil and colored pencils on tracing paper. (F 4717.01) *61.3013*

This "cottage" for the novelist Ayn Rand recalls the 1929 project for Elizabeth Noble (125).

234. JOHN A. GILLEN HOUSE, DALLAS, TEXAS. 1950.

Aerial perspective.  $17 \times 36$ ". Brown ink, pencil and colored pencils on tracing paper. Signed at upper left in red square: *FLIW/Dec 29/50*. (F 5034.01) *61.3293*

E,T 235. PROJECT: MASIERI MEMORIAL, VENICE, ITALY. 1953.  
Perspective. 26 $\frac{1}{8}$ "x17". Brown ink, pencil and colored pencils on tracing paper mounted to board. Signed at lower left in red square: *FLiW/Jan 20/53*. Noted on back: *final drawing by FLiW*. (F 5306.01) 61.3053

The building would have contained a library for architecture students and some dwelling facilities. The project, in such a setting, greatly appealed to Wright.

E 236. PROJECT: "RHODODENDRON" CHAPEL, BEAR RUN, PENNSYLVANIA. 1953.

Perspective. 18 $\frac{1}{8}$ "x33 $\frac{1}{8}$ ". Pencil and green pencil (on roof slab) on tracing paper. (F 5308.01) 61.3183

The exuberant trees in this sketch are a superb example of Wright's "handwriting."

G,T 237. BETH SHOLOM SYNAGOGUE, ELKINS PARK, PHILADELPHIA, PENNSYLVANIA. 1959.

Perspective. 18"x29". Pencil and colored pencils on tracing paper. Noted at bottom right: *Scheme 1 American Synagogue for Beth Sholom Rabbi Cohen*  
*May be increased up to 10,000 seats/or Diminished to 500/Various forms by Modification of planes—infinite*  
*FLiW/*. (F 5420.01) 61.3180

With this executed building Wright finally achieved an approximation of the glass pyramid (or tent) first proposed for the Steel Cathedral of 1926 (114).

E,T 238. PROJECT: TRINITY CHAPEL, NORMAN, OKLAHOMA. 1958.  
Perspective. 35 $\frac{5}{8}$ "x49". Pencil and colored pencils on tracing paper mounted to board. Signed at bottom left in red square: *FLiW/58*. Noted at bottom center: *To Nature The Sectless Chapel*. (F 5810.01) 61.3022

E 239. PILGRIM CONGREGATIONAL CHURCH, REDDING, CALIFORNIA. 1958.

Perspective. 22 $\frac{1}{8}$ "x35 $\frac{1}{8}$ ". Brown ink, pencil and colored pencils on tracing paper mounted to board. Signed at bottom left in red square: *FLiW/Sept 1/58*. Noted: *LOCAL BOULDERS RED-WOOD THROUGHOUT. Pole & Boulder Gothic. FLiW/*. (F 5818.01) 61.3167

E,T 240. GREEK ORTHODOX CHURCH, WAUWATOSA, MILWAUKEE, WISCONSIN. 1956-61.

Elevation and sketch plan. 29 $\frac{3}{4}$ "x36 $\frac{1}{4}$ ". Pencil and blue and orange pencils on tracing paper. (F 5611.01) 61.3128

This is Wright's initial study for the project. The building was completed in 1961.

E,T 241. PROJECT: MANHATTAN SPORTS PAVILION, NEW YORK CITY, N. Y. 1959.

Aerial perspective. 26"x57 $\frac{1}{2}$ ". Brown ink, pencil and colored pencils on tracing paper. Signed at bottom left in red square: *FLiW/Aug 27/59* (F 5616.01) 61.3159

Note pencil corrections on massing of towers. Notes on seating capacity and other arrangements are legible at bottom right of plate.

NE 242. KALITA HUMPHREYS THEATER, DALLAS, TEXAS. 1955.

Perspective. 36"x53 $\frac{3}{8}$ ". Pencil on tracing paper. Signed at bottom right in square: *FLiW/*. (F 5514.01) 61.3094

NOT EXH.

E,T 243. KALITA HUMPHREYS THEATER, DALLAS, TEXAS. 1955.

Perspective. 36 $\frac{5}{8}$ "x42 $\frac{1}{8}$ ". Pencil on tracing paper. (F 5514.02). 61.3095

This and the preceding drawing may be compared with the 1932 sketches for a new theater (134-6); the Dallas drawings are indeed subtitled *THE NEW THEATER* and are a development of that project not only in the handling of the stage and auditorium but in the exterior expression of the various elements.

E,T 244. S. C. JOHNSON AND SON, INC. RESEARCH LABORATORY TOWER, RACINE, WISCONSIN. 1947.

Perspective. 31 $\frac{1}{4}$ "x36". Brown ink, pencil and sepia pencil on tracing paper. (F 3601.01) 61.3132

Of the two towers Wright built, this one is perhaps the more beautiful and is also, unexpectedly, without precedent in his earlier projects for similar buildings. The chief innovation in terms of Wright's characteristic approach to the problem is the use of a simple, unbroken mass, with rounded corners, rather than pointed projections and intersections. Structurally, however, the design exemplifies his preference for piers rather than columns: a central concrete core containing utilities and stairs supports floors alternately square and round in plan. Duplex laboratory suites are thus formed, and they are enclosed by walls of translucent glass tubing. As shown in the drawing, the floors were to have been made larger toward the top of the tower, but this detail was not incorporated in the executed design.



? E 245. S. C. JOHNSON AND SON, INC. ADMINISTRATION BUILDING, RACINE, WISCONSIN. 1936.  
Perspective.  $21\frac{1}{2}" \times 38\frac{1}{2}"$  (one of two drawings on same sheet as plate 172). Brown ink on tracing paper. (F 3601.02) 7

The administration building as shown here was begun in 1936; the laboratory tower (244, 246) was added in 1947.

E, T 246. S. C. JOHNSON AND SON, INC. RESEARCH LABORATORY TOWER, RACINE, WISCONSIN. 1947.  
Perspective.  $36" \times 54"$ . Brown ink on tracing paper. (F 3601.02) 61.3343

E 247. PROJECT: POINT VIEW APARTMENT TOWER, PITTSBURGH, PENNSYLVANIA. 1953.  
Perspective.  $34\frac{3}{4}" \times 36\frac{1}{8}"$ . Brown ink, pencil and colored pencils on tracing paper. Signed at lower right in red square: FLW/Apr 11/53. (F 5310.01) 61.3129

E 248. PROJECT: POINT VIEW APARTMENT TOWER, PITTSBURGH, PENNSYLVANIA. 1953.  
Perspective.  $36\frac{1}{4}" \times 30\frac{1}{4}"$ . Pencil and colored pencils on tracing paper. Signed at lower right in red square: FLW/June/53. (F 5310.02) 61.3091

The design may be compared with the Elizabeth Noble and Ayn Rand projects. The alternative study (247), for a fifteen story tower, makes use of three different treatments for the balconies and also employs awning-like canopies over some of the windows.

E, T 249. H. C. PRICE COMPANY TOWER, BARTLESVILLE, OKLAHOMA. 1952-56.  
Perspective.  $28\frac{1}{2}" \times 34\frac{1}{2}"$ . Pencil on tracing paper. Signed at lower right in red square: FLW/Sept 30/52. (F 5215.01) 61.3337

E 250. H. C. PRICE COMPANY TOWER, BARTLESVILLE, OKLAHOMA. 1952-56.  
Perspective.  $47\frac{7}{8}" \times 33\frac{7}{8}"$ . Brown ink and colored pencils on tracing paper mounted to board. (F 5215.03) 61.3061  
By persuading the client to include duplex suites in one section of this tower, Wright was able to double the scale with cantilevered balconies, on alternate floors, interweaving with the other floors in a detail reminiscent of the 1929 St. Mark's apartment towers. Here, however, the heavy vertical and horizontal fins which shade the glass conceal, rather than emphasize, the boldness of the underlying concrete structural core.

E, T 251. PROJECT: ROGERS LACY HOTEL, DALLAS, TEXAS. 1946.  
Perspective.  $53\frac{1}{8}" \times 24\frac{1}{4}"$ . Black and brown ink and colored pencils on tracing paper mounted to board. Signed at bottom right in red square: FLW/Aug 1/47. (F 4606.01) 61.3165

E, T 252. PROJECT: SKYSCRAPER, "THE GOLDEN BEACON," CHICAGO, ILLINOIS. 1956.  
Perspective.  $42\frac{3}{8}" \times 23"$ . Pencil, colored pencil and gold paint on tracing paper. Signed at lower left in red square: FLW/Feb/56. (F 5615.01) 61.3092  
Jm

NOT EX. 253. PROJECT: MILE-HIGH SKYSCRAPER, "THE ILLINOIS," CHICAGO, ILLINOIS. 1956.  
Elevation with pyramid of Cheops, Eiffel Tower, Empire State Building.  $96" \times 12"$ . Pencil and colored pencils on tracing paper mounted to plywood panel. SIDE PANEL FOR 254. (61.3265)

E, T 254. PROJECT: MILE-HIGH SKYSCRAPER, "THE ILLINOIS," CHICAGO, ILLINOIS. 1956.  
Perspective.  $96" \times 24"$ . Pencil, colored pencils, and gold paint on tracing paper mounted to plywood panel. 61.3265  
(GROUP OF 3 PANELS - CENTRAL ONE EXHIBITED)  
The last of Wright's variations on the skyscraper theme is this startling project for a 528 story tower, one mile high. Its floors are cantilevered 16 feet from a concrete core like a tripod. Sunk deep into the ground, this structural core and the floors it carries diminish in width as they rise; the manner in which this is done for each segment of the form produces a strangely faceted, blade-like tower, and may be compared with a simpler version for the Rogers Lacy Hotel (251). The entire surface was to have been of glass and gold-colored metal. Elevators, like vertical railroad cars, would discharge passengers simultaneously on five floors. Architecturally the most interesting aspect of this design is not the tower itself but the terraces around it.

E, T 255. PROJECT: LENKURT ELECTRIC COMPANY BUILDING, LONG ISLAND, NEW YORK. 1955.  
Aerial perspective.  $36\frac{1}{4}" \times 63\frac{1}{2}"$ . Pencil and colored pencils on tracing paper. Signed at lower left: FLW/Oct/55. (F 5520.03) 61.3098

The pyramidal glass skylights are a variation on the 1936 design for the Johnson's Wax Company administration building (172).

E 256. PROJECT: DANIEL WIELAND MOTOR HOTEL, HAGERSTOWN, MARYLAND. 1955.  
Aerial perspective. 17¼"x36". Pencil, brown ink and colored pencils on tracing paper. (F 5521.02) 61.3313

257. PROJECT: WEDDING CHAPEL, CLAREMONT HOTEL, BERKELEY, CALIFORNIA. 1957.

Perspective. 25½"x35¼". Pencil and colored pencils on tracing paper. Signed at bottom left in red square: FLIW/57. (F 5743.01) LOAN FROM FLW FOUNDATION, NOT REGISTERED

E 258. PROJECT: BRAMLETT MOTOR HOTEL. 1956.  
Perspective. 28⅞"x36". Pencil and colored pencils on tracing paper. Signed at bottom left in red square: FLIW/56. (F 5620.04) 61.3291

E,T 259. PROJECT: ARIZONA STATE CAPITAL, "OASIS," PHOENIX, ARIZONA. 1957.  
Aerial perspective. 36"x46". Pencil and colored pencils on tracing paper. Signed at bottom left in red square: FLIW/Feb 27/57. (F 5732.01) 61.1767

Spire, on two flanking elements at the rear of the glass shell, have been painted out.

E,T 260. PROJECT: PLAN FOR GREATER BAGHDAD, IRAQ. 1957.  
Aerial perspective; Isle of Edena and University from height of 1000 feet. 35⅝"x52½". Blue ink, pencil and colored pencils on tracing paper mounted to board. Signed at bottom left in red square: FLIW/June 20/57. (F 5733.08)

An opera house complex is on the island; the university is in the giant circular enclosure at the upper left. This vast project is a further development of the road as architecture: here, and in one more design (263) Wright enlarges scale to such an extent that architecture becomes geography. The Isle of Edena is given a new contour to accommodate the opera house and its gardens (261), and the university (262) is a giant park walled by a spiral road in three tiers; individual buildings are hooked onto the inner side of the road. The use of the road-terrace as a base for a large building is also seen in the Mile High Illinois skyscraper (253). 61.3160

NE 261. PROJECT: OPERA HOUSE AND GARDENS, BAGHDAD, IRAQ. 1957.

Aerial perspective. 32⅞"x54½". Brown ink, pencil and colored pencils, gold paint, on tracing paper mounted to board. Signed at bottom left in red square: FLIW/57. (F 5733.07) 61.3161 NOT EXH.

NE 262. PROJECT: UNIVERSITY COMPLEX AND GARDENS, BAGHDAD, IRAQ. 1957.

Aerial perspective. 30½"x65½". Pencil, colored pencils and gold paint on tracing paper mounted to board. Signed at bottom left in red square: FLIW/June 20/57. (F 5733.06) 61.3162 NOT EXH.

E,T 263. MARIN COUNTY CIVIC CENTER, CALIFORNIA. 1959.

Aerial perspective. 36"x74½". Brown ink, pencil and colored pencils on tracing paper. Signed at center left in red square: FLIW/Dec 24/57. (F 5736.01) 61.3182

Perhaps the most surprising aspect of this design, in the context of Wright's work, is that the two long buildings emerge directly from the hillsides; Wright long ago enjoined architects to "take care of the terminals" and in his own work terminal masses are often among the most interesting features. Here, however, the theme of the building as a bridge is also made to suggest a tunnel. Construction is underway.

E,T 264. PROJECT: "BROADACRE CITY." 1934-58.

Aerial perspective. 25"x34⅞". Pencil on tracing paper. (F 3402.12) 61.3344

In his late years Wright returned to his 1934 design for Broadacre City, a plan interesting chiefly for its recapitulation of nineteenth century agrarian visions. This and the next three drawings fill out the scheme by populating it with buildings designed during the course of a very long career: at least one example of every building type Wright designed is to be found among fields, hills, and highways. Wright also developed two delightful ideas for transportation: helicopters shaped like spinning tops or like thick-stemmed parasols (or dandelions?), and a "road machine" with enormous filigreed wheels, resembling in its over-all shape certain farm tractors.

E,T 265. PROJECT: "BROADACRE CITY." 1934-58.

Aerial perspective. 27"x36". Pencil on tracing paper. (F 3402.11) 61.3346

A transparent and unfinished profile of the Mile High Illinois skyscraper is seen at the left; variations of the Price Tower are at the center and foreground; some of the buildings across the river recall the terracing of the Doheny Ranch project.

266. PROJECT: "BROADACRE CITY." 1934-58.

Aerial perspective.  $35\frac{1}{4} \times 42\frac{1}{4}$ ". Brown ink and brown pencil on tracing paper. Signed at bottom right in square: FLW/. (F 3402.03) *LOAN FROM FLW FOUNDATION, NOT REGISTERED*

The folded blades of the helicopter are given an ornamental serrated edge.

E,T 267. PROJECT: "BROADACRE CITY." 1934-58.

Aerial perspective.  $36 \times 42\frac{1}{2}$ ". Pencil on tracing paper. (F 3402.14) 61.3345

Buildings shown in this drawing include, left to right: Pittsburgh Community Center (first and second projects), Huntington Hartford Country Club (on hill in background), Beth Sholom Synagogue, Marin County Government Center (at bottom of hill), Rogers Lacy hotel tower, Sugar Loaf Mountain Automobile Objective and Planetarium, Self-service Garage, Golden Beacon skyscraper; in background on hills, various projects resembling Doheny Ranch and California block houses; at left, foreground, Butterfly Bridge and four "atomic" powered barges.

That Wright could well have furnished the countryside with some of the most dazzling buildings ever seen is hardly to be doubted, and these drawings are a touching summation of the work of a lifetime.

F 268. W. S. SPAULDING PRINT GALLERY, BOSTON, MASSACHUSETTS. 1919.

Cross-section and perspective.  $16 \times 21\frac{3}{4}$ ". Black ink and pencil shading on opaque cream paper. (F 1902.03) 61.3347

Wright's own interest in painting was largely directed towards oriental art, and in this design for a print gallery he devised an arrangement suitable to the small size and intimate character of Japanese prints. The sloping wall of this 1919 project reappears in the Guggenheim Museum, where it is made to accommodate paintings of very different character and much greater size.

F 269. W. S. SPAULDING PRINT GALLERY, BOSTON, MASSACHUSETTS. 1919.

Longitudinal section.  $20 \times 32\frac{1}{2}$ ". Brown ink and brown pencil on opaque cream paper. Titled at bottom right:

GALLERY AND SECTION FOR EXHIBITION OF JAPANESE COLOR PRINTS. COLLECTION OF W.S. SPAULDING / BOSTON MASSACHUSETTS. (F 1902.04) 61.3350

NE 270. PROJECT: GORDON STRONG AUTOMOBILE OBJECTIVE, SUGAR LOAF MOUNTAIN, MARYLAND. 1925. NOT EXH  
Sections.  $18 \times 41\frac{7}{8}$ ". Pencil on tracing paper. (F 2505.34) 61.3231

NE 271. PROJECT: GORDON STRONG AUTOMOBILE OBJECTIVE, SUGAR LOAF MOUNTAIN, MARYLAND. 1925. NOT EXH  
Section.  $26 \times 36$ ". Pencil and colored pencils on tracing paper. (F 2505.57) 61.3198

NE 272. PROJECT: GORDON STRONG AUTOMOBILE OBJECTIVE, SUGAR LOAF MOUNTAIN, MARYLAND. 1925. NOT EXH  
Plan at top level.  $24\frac{5}{8} \times 31\frac{3}{4}$ ". Pencil on tracing paper. Signed at lower right in red square: FLW/23. (F 2505.40) 61.3229

E,T 273. PROJECT: STEEL CATHEDRAL, NEW YORK CITY, N. Y. 1926. NOT EXH  
Plan.  $23\frac{5}{8} \times 31\frac{1}{2}$ ". Pencil and colored pencils on tracing paper mounted to board. Main section of plan cut out and pasted over plan of steps. (F 2602.02) 61.3038

NE 274. CHARLES ENNIS HOUSE, LOS ANGELES, CALIFORNIA. 1924. NOT EXH  
Perspective studies of concrete blocks.  $24\frac{1}{4} \times 41$ ". Pencil on tracing paper. Inscribed at bottom: STUDY FOR CONCRETE BLOCKS OF ENNIS HOUSE LOS A. 1914 [sic]. (F 2401.04) 61.3228

F 275. EDGAR J. KAUFMANN HOUSE, "FALLINGWATER," BEAR RUN, PENNSYLVANIA. 1936. NOT EXH  
Plan.  $27\frac{1}{2} \times 31\frac{1}{4}$ ". Pencil and colored pencils on tracing paper. This is the architect's first study; the final design follows the general arrangement quite closely. 61.3281

NE 276. SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK CITY, N. Y. 1943. NOT EXH  
Plan, scheme "C".  $20\frac{1}{8} \times 24\frac{1}{4}$ ". Brown ink and colored pencils on opaque cream-colored paper. (F 4305.03) 61.3090

E,T 277. PROJECT: COMMUNITY CENTER, POINT PARK, PITTSBURGH, PENNSYLVANIA. 1947. NOT EXH  
Section.  $30 \times 81\frac{3}{8}$ ". Brown ink, pencil, gold and colored pencils on tracing paper mounted to board. (F 4821.05) 61.3336



E 278. HUNTINGTON HARTFORD PLAY RESORT, HOLLYWOOD HILLS, CALIFORNIA. 1947.

Section.  $23\frac{3}{4}" \times 38\frac{5}{8}"$ . Brown ink, gold and colored pencils on tracing paper mounted to board. Signed at bottom left in red square: *FLIW/Feb 24/47*. (F 4721.18) 61.3050

In Wright's work the cross section is frequently the most informative drawing, in that his conception of structure and space is fully revealed.

E, T 279. METAL CHAIR, LARKIN BUILDING, BUFFALO, NEW YORK. 1904.

Perspective.  $8" \times 9\frac{5}{8}"$ . Pencil on tracing paper mounted to board. Inscribed: *Study for metal chair Larkin Bldg.* (F 0403.05) 61.3009

E 280. CHAIR. 1905.

Perspective.  $14\frac{1}{2}" \times 10\frac{1}{2}"$ . Pencil on tracing paper. Noted: *same stuff as cushions* [refers to fabric-covered side panels]. (F 0509.01) 0519.01 61.3046

E, T 281. PROJECT: TEA CUP AND SAUCER. 1929-30.

Plan and section.  $10\frac{1}{2}" \times 14"$ . Ink on opaque paper. (F 3003.07) 61.3339 Pencil

This design for a cup and saucer is from a group of nine designs for tableware. Like Wright's lighting fixtures, furniture, and ornaments, the cup is intended to be part of the architecture, however unwieldy it may be. The plan of the hexagonal cup, with its projecting handle, should be compared with the preliminary plan for the Guggenheim Museum (276).

E, T 282. TABLE, CHAIRS AND LAMP, MIDWAY GARDENS, CHICAGO, ILLINOIS. 1914.

Perspective.  $14\frac{3}{4}" \times 13\frac{1}{8}"$ . Pencil on tracing paper mounted to board. (F 1401.06) 61.3011

? 283. LIGHT FIXTURE, MIDWAY GARDENS, CHICAGO, ILLINOIS. 1914.

Elevation.  $15\frac{5}{8}" \times 7\frac{5}{8}"$ . Pencil on tracing paper mounted to board. (F 1401.01) LOAN FROM FLW FOUNDATION, NOT REGISTERED

E, T 284. EXTERIOR LIGHT. 1915.

Perspective.  $12\frac{1}{4}" \times 3\frac{3}{8}"$ . Black ink, gold, red and white paint on opaque cream-colored paper. (F 1502.02) 61.3235

E, T 285. HANGING LIGHT FIXTURE, IMPERIAL HOTEL, TOKYO, JAPAN. 1915.

Perspective  $15\frac{3}{4}" \times 7\frac{3}{4}"$ . Pencil, white chalk and light green pencil on opaque tan paper. Signed at upper left

in red and white embossed square pasted to drawing: *FLIW/*. Noted at upper right: *hanging fixture—1904* [sic]. (F 1509.01) 61.3214

These designs for light fixtures resemble earlier designs for the 1904 Unity Temple, which may account for their having subsequently been re-dated by Wright.

E, T 286. CARVED POLYCHROME DECORATION, IMPERIAL HOTEL, TOKYO, JAPAN. 1915.

Elevation.  $22\frac{1}{4}" \times 35\frac{3}{4}"$ . Pencil, colored pencils, and gold paint on tracing paper mounted to board. (F 1509.05) 61.3056

E, T 287. PERFORATED SCREEN, DINING ROOM CEILING, OAK PARK STUDIO, CHICAGO, ILLINOIS. 1889.

$8\frac{3}{4}" \times 5\frac{5}{8}"$ . Black ink on opaque cream-colored paper. (F 8901.02) 61.3242

E, T 288. SCREEN. c. 1909.

Elevation.  $17\frac{1}{4}" \times 13\frac{3}{8}"$ . Pencil on tracing paper. 61.3217

NE 289. DINING ROOM WINDOW, ROBIE HOUSE, CHICAGO, ILLINOIS. 1909.

$14" \times 12"$ , one of two drawings on sheet. Pencil on tracing paper. (F 0908.04) 61.3216 NOT EXH.

E 290. GATE, ROBIE HOUSE, CHICAGO, ILLINOIS. 1909.

Elevation.  $18\frac{5}{8}" \times 21\frac{1}{8}"$ . Pencil on tracing paper. (F 0908.01) 61.3179

E 291. WINDOW, COONLEY HOUSE, RIVERSIDE, ILLINOIS. 1908.

$14" \times 14"$ , one of three drawings on sheet. Pencil on tracing paper. Signed at lower left: *FLIW/1909*. (F 0803.01) 61.3341

E 292. GLASS CEILING LIGHT, OAK PARK STUDIO, CHICAGO, ILLINOIS. 1889.

$6" \times 12\frac{1}{4}"$ . Pencil and white, green and orange crayon pencils on cream-colored paper. (F 8901.05) 61.3236

E, T 293. DESIGN FOR RELIEF SCULPTURE, NAKOMA COUNTRY CLUB, MADISON, WISCONSIN. 1924.

$17\frac{1}{8}" \times 23\frac{1}{4}"$ . Pencil on opaque cream-colored paper. Signed in red square at bottom left: *FLIW/1926*. (F 2404.03) 61.3218

E 294. DESIGN FOR SCULPTURE, MIDWAY GARDENS, CHICAGO, ILLINOIS. 1914.

$15\frac{1}{4}" \times 18\frac{1}{8}"$ . Pencil on tracing paper. (F 1401.12) 61.3196

ET 295. STUDY FOR MURAL "CITY BY THE SEA," MIDWAY GARDENS, CHICAGO, ILLINOIS. 1914.  
18 $\frac{7}{8}$ "x20 $\frac{3}{4}$ ". Crayon and water color wash, predominantly brown and green, on white tracing paper mounted to board. Signed at lower right: FLIW/1913. Inscribed at bottom: *This type of abstract [ . . . ] occupied me from 1893 to the present time, FLIW/*. (F 1401.08) 61.3032

296. THEATER CURTAIN, HILLSIDE THEATER, TALIESIN, SPRING GREEN, WISCONSIN. 1933.

30 $\frac{3}{4}$ "x58 $\frac{1}{2}$ ". Colored pencils and gold and white paint on tracing paper. (F 3301.01) *LOAN FROM FLW FOUNDATION, NOT REGISTERED.*

ET 297. PROJECT: AUTOMOBILE WITH CANTILEVERED TOP. 1920.  
Plan and elevations. 15"x26 $\frac{5}{8}$ ". Pencil and colored pencil on tracing paper. Signed at center left: FLIW/1920. (F.2007.01) 61.3349

NE 298. PROJECT: MOTOR CAR (ROAD MACHINE). 1958.  
Plan, side and front elevations. 36 $\frac{1}{8}$ "x42 $\frac{3}{4}$ ". Pencil on tracing paper. Signed at lower left in red square: FLIW/59. (F 3402.07) 61.3153.3 NOT EXH.

299. PROJECT: ROAD MACHINE. 1958.  
Section and plan. 11"x8 $\frac{1}{2}$ ". Reproduced actual size. Blue pencil on white note paper. (F 3402.09) 61.3017

ET 300. PROJECT: HELICOPTER. 1958.  
Elevation. 11"x8 $\frac{1}{2}$ ". Reproduced actual size. Blue pencil on note paper. 61.3286

This and the preceding drawing are Wright's first notations of an idea.

300A. PROJECT: TRAIN 61.3306

E 301. (TALIESIN ASSOCIATED ARCHITECTS) "KEY PROJECT," APARTMENT AND HOTEL TOWERS AND GARDENS, ELLIS ISLAND, NEW YORK HARBOR. 1959-61.  
Aerial perspective. 33 $\frac{1}{8}$ "x51 $\frac{1}{8}$ ". Pencil and colored pen-

cils, ink, and gold paint on tracing paper. Courtesy Jerry Damon and Elwood Doudt.

Since the death of Frank Lloyd Wright on April 9, 1959, his former students and colleagues have been continuing the practice of architecture according to the principles he established. This project for Ellis Island is based on sketches Wright made just before his death. A semi-circular terrace is superimposed on the existing rectangular island; apartment and hotel towers rise at the back, and domed theaters and shops are set into the terrace-park. 61.3330

E 302. (TALIESIN ASSOCIATED ARCHITECTS) PROJECT: HOTEL, KONA COAST OF HAWAII. 1959.  
Aerial perspective. 33 $\frac{1}{4}$ "x41 $\frac{3}{4}$ ". Pencil, colored pencils, ink, and gold paint on tracing paper. (F-5923.01) 5925.02  
This project for a hotel in Hawaii, designed by William Wesley Peters, uses a dome similar in design to others developed by Wright, but in a manner not previously seen in Wright's work.

E 303. (TALIESIN ASSOCIATED ARCHITECTS) PROJECT: SEASIDE DEVELOPMENT, "COURT OF THE SEVEN SEAS", FOR P. J. PASETTA. SANTA CRUZ, CALIFORNIA. 1962. WILLIAM WESLEY PETERS, ARCHITECT.  
Aerial Perspective. 36"x72". Brown ink, colored pencils, opaque and transparent water colors and gold paint on grey paper. 61.3342

The several buildings of this project will occupy a forty acre site. A hotel, motor hotel, convention halls and restaurants provide facilities for visitors to the series of buildings designed for shops, international exhibitions, concerts and festivals.

ALSO

EXHIBITED:

E, T 61.3272 YAHARA BOAT CLUB (Hitchcock) (Mrs F.L.W.)

E, T 61.3144.3 TAHOE SUMMER COLONY (F 2205.07)

E 61.3144.18 " (HUNTING LODGE) (F 2205.22)

(230A) E 61.3325 (F 4821.01) TWIN SUSPENSION BRIDGES

(220A) E 61.3131.1 (F 4729.01) HARTFORD HOUSE

E 61.3348 (F 0204.01) HEURTLEY HOUSE RUG

E, T 61.3224 DESIGN FOR COONLEY RUG

E, T 61.3149 CIVIL ENGINEERING DWS. (F. 8501.01)

E { 61.3243 BOOK COVER: "AN AUTOBIOGRAPHY"  
61.3244 BOOK COVER: "Part Three Freedom" } Framed together

✓ E 61.3261 Highway Inn for Marshall Erdman Co., Madison, Wisconsin (F 5924.01) (TAA)

✓ E 61.3280 DeLong House (TAA)

✓ E 61.3259 Hoyland " (F 5926.01) (TAA)

✓ E 61.3263 Bldg. for Delano Mortuary (TAA) (F 5924.03)

✓ E 61.3258 Atherton House, Palo Alto (TAA) (F 6103.01)