



FRANK LLOYD WRIGHT®
FURNITURE BY COPELAND





“I believe a house is more a home by being a work of art.”

-Frank Lloyd Wright



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“Whether people are fully conscious of this or not, they actually derive countenance and sustenance from the ‘atmosphere’ of the things they live in or with. They are rooted in them just as a plant is in the soil in which is planted.”

-Frank Lloyd Wright

An unprecedented combination of timeless design and precision craftsmanship...Frank Lloyd Wright® Furniture by Copeland.

Copeland Furniture shares Wright’s passions for the natural world, his appreciation for simple, beautiful furnishings, his insistence that excellent design be a part of every home. As the exclusive licensee of Frank Lloyd Wright® furniture designs, we are honored to bring you this Collection.

Arthur Heurtley House - Oak Park, Illinois - 1902. Built for Arthur Heurtley, a Chicago banker who required a family home where he could frequently entertain.

Photo credit:
Alan Weintraub/Arcaid.co.uk



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Photo Credit: OBMA® F.L. Wright Fdn



Taliesin - Spring Green, Wisconsin - 1911. Taliesin was built by Wright to house his own family and studio.
Photo Credit: Alan Weintraub/Arcaid.co.uk



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F R A N K L L O Y D W R I G H T

“No house should ever be on a hill or on anything. It should be *of* the hill. Belonging to it. Hill and house should live together each the happier for it.”

-Frank Lloyd Wright

Frank Lloyd Wright (1867-1959)

Genius. Artist. America's preeminent architect.

Every genius has an inspiration; every artist a muse. Frank Lloyd Wright's passion for the natural world and the ideas of democracy are deeply embedded in his designs.

Known for great buildings like the Solomon R. Guggenheim Museum, the Imperial Hotel in Tokyo, and the Johnson Wax Building, Wright's renown sits squarely on his 600 residential designs represented by landmark homes including Fallingwater and his own Taliesin and Taliesin West.

His plans prescribed spaces tuned to the owner's lifestyle - grand rooms for entertaining, private quarters for study or rest, family areas for play. A house's placement and exterior joined it with the natural surroundings making it a beautiful component of the world outside.

Wright's furnishings bring essential characteristics of nature to the home's interior. As important, they were designed to integrate with the overall house. Wright said, “I tried to make my clients see that furniture and furnishings that were not built in as integral features of the building should be designed as attributes of whatever furniture was built in.”

Brilliant in conception, striking in implementation, human in practicality, Wright's most prominent residential design elements have proven timeless. Some of them date back 100 years, yet they continue to define and enhance the places we call home.

“True ornament is not a matter of prettifying externals. It is organic with the structure it adorns, whether a person, a building, or a park.”

-Frank Lloyd Wright





Photo credit: Frederick C. Robie House, Paul Rocheleau



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H I S P R A I R I E H O U S E S

“ I loved the prairie as, itself, a great simplicity; the trees, flowers, and sky were thrilling by contrast.” - Frank Lloyd Wright

The American prairie of the late 1800's and early 1900's was unbroken. Looking across to the horizon your eye caught distinct layers. First the ground. Then the corn, wheat, or prairie grass. Then the dominant sky.

A child of the Midwest, Frank Lloyd Wright found the prairie majestic, inspirational, and as comforting as any childhood home. Wright's first great abstractions of nature were his Prairie Style designs for houses and furnishings. His houses rose from the ground. Built of natural materials, their projecting roofs hovered over the second story and extended beyond the walls offering protection for open-swinging windows. Cantilevered balconies, and grand, yet often externally hidden entrance ways, are exterior mainstays of Wright's Prairie Houses.

Inside, stone or brick fireplaces were the centerpiece of open areas that joined kitchens, dining rooms, entertaining, and family areas. More personal spaces; bedrooms and offices, were separate. The furnishings he designed were always an essential component of the architecture.

Integrated outdoor living and play spaces heralded the beginning of the suburban lifestyle and made Wright's homes as practical as they are beautiful.

In their time, Wright's designs appeared marvels to some, outlandish to others. Wright knew that his designs were best appreciated by a certain type of person - one with “unspoiled instincts and untainted ideas,” Indeed, they attracted people who were open-minded and adventurous.

His Prairie Period is represented by houses like those he created for Susan Lawrence Dana, Meyer May, Avery and Queene Coonley, Arthur Heurtley, Edward Boynton, and Frederick Robie.



The Dana-Thomas House - Springfield, Illinois - 1906. Wright's first expansive house on a truly grand scale, it was designed for Susan Lawrence Dana, a renowned hostess who required a home for well-attended social and artistic events. A special large gallery connected to the main residence provided space for these occasions. The long dining room itself provided service for 40 persons. In addition to the house and all its furnishings, Wright designed lighting fixtures and ornamental sculptures. The stained glass is amongst the finest of his work.



The Frederick Robie House - Chicago, Illinois - 1908. This house is often considered to be Wright's Prairie Era masterpiece. The client was an inventor and engineer who had specific requirements for the design. They include: a fireproof building, rooms without interruptions, all the daylight possible with shading and weather protection provided by overhanging eaves, the ability to see down the street to the neighbors with his own privacy ensured, and a walled yard to keep children from wandering off and getting lost.

T H E H O U S E S



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The Oak Park Home and Studio - Oak Park, Illinois - 1890-1909. Wright's own home and studio became an architectural laboratory during the nineteen years that he lived and worked there. Built in the same neighborhood as several of his other houses, it was a showroom of his ideas. In 1890 he placed lighting within a ceiling grille, creating the first use of what would be known as "indirect lighting."



The Meyer May House - Grand Rapids, Michigan - 1908. Along with the design of the home of Meyer May, a cutting-edge haberdasher, Wright designed furniture, rugs, stained glass, ornamental fixtures and textiles. It stands today as one of the finest examples of all those elements harmoniously combined.



Talesin - Spring Green, Wisconsin - 1911-1959. Wright began building Talesin, his home, studio, and farm, in 1911. The name Talesin in Welsh and means "shining brow." The building rests on the brow of a hill overlooking the fields, lakes, and hillsides of the pastoral Wisconsin landscape. As with his previous home in Oak Park, Talesin continually grew and expanded over the course of fifty years. It differs from the previous Prairie Houses, which were mostly in urban settings, in that it is an intimate companion to the land on which it is constructed.



The Avery and Queene Coonley House - Riverside, Illinois - 1907. Situated along the Des Plaines River, the Coonley House is the largest and most expensive of all Wright's Prairie Houses. Both clients were business fortune heirs. Wright designed all the features and furnishings within the home, including rugs and textiles. The plan is unique in Wright's Prairie style houses; the various components of the plan are zoned. One second-floor zone includes the living room and dining room, another, the bedrooms. A third zone containing the kitchen and service areas connects to the dining room. The living room, playroom, and entrance hall are on the ground floor.

Photo credits: Dana-Thomas House, Oak Park Home and Studio, Meyer May House, Talesin, and Avery Coonley House, Alan Weintraub/araid.co.uk Frederick C. Robie House, Paul Rocheleau



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