



FRANK LLOYD WRIGHT® FURNITURE BY COPELAND



Frank Lloyd Wright® Furniture by Copeland stands at the pinnacle of both design and craftsmanship. Perhaps no other furniture line can claim so unique a connection to such a fascinating piece of history. Frank Lloyd Wright is widely recognized as America's greatest architect and is one of the iconic figures of twentieth century design. Interest in Wright and his career has increased in recent years. Today, there remains a growing market for Wright designed products.

Many Frank Lloyd Wright® Furniture by Copeland customers have a thorough knowledge and understanding of Wright's personal history and the philosophy that governed his designs. Many more have only a basic knowledge of Wright but a great appreciation for his work. Since the story of Wright is intrinsically tied to our line, a basic knowledge of this history is helpful in understanding the value of this unique furniture collection.



Photo Credit: OBMA®: F.L. Wright Fdn





Young Frank Lloyd Wright

Frank Lloyd Wright was born in Richland Center, Wisconsin in 1867. His father, William Cary Wright, was a music teacher and Unitarian minister who abandoned the family when Wright was fourteen. Wright's mother, Anna Lloyd Jones, came from a family of influential Welsh immigrants and was a strong force in Wright's personal and professional development. Even before he was born, Anna was determined that her son would become a great architect, hanging pictures of the great European cathedrals on his nursery walls.

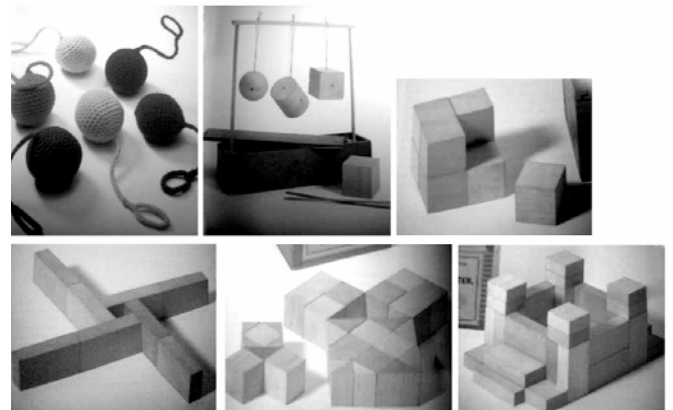
In 1876 Anna visited the Centennial Exhibition in Philadelphia and viewed an exhibit of educational blocks created by Friedrich Froebel. The blocks, known as Froebel Gifts, were the foundation of his innovative kindergarten curriculum. A trained teacher, Anna was excited by the program and purchased a set for her family. As a child, Frank spent a great deal of time playing with the kindergarten educational blocks. Wright in his autobiography explains that these exercises had a strong influence on his approach to design. Many of his buildings are notable for the geometrical clarity they exhibit.



The Lloyd-Jones Clan



Anna Lloyd-Jones



Froebel Gifts



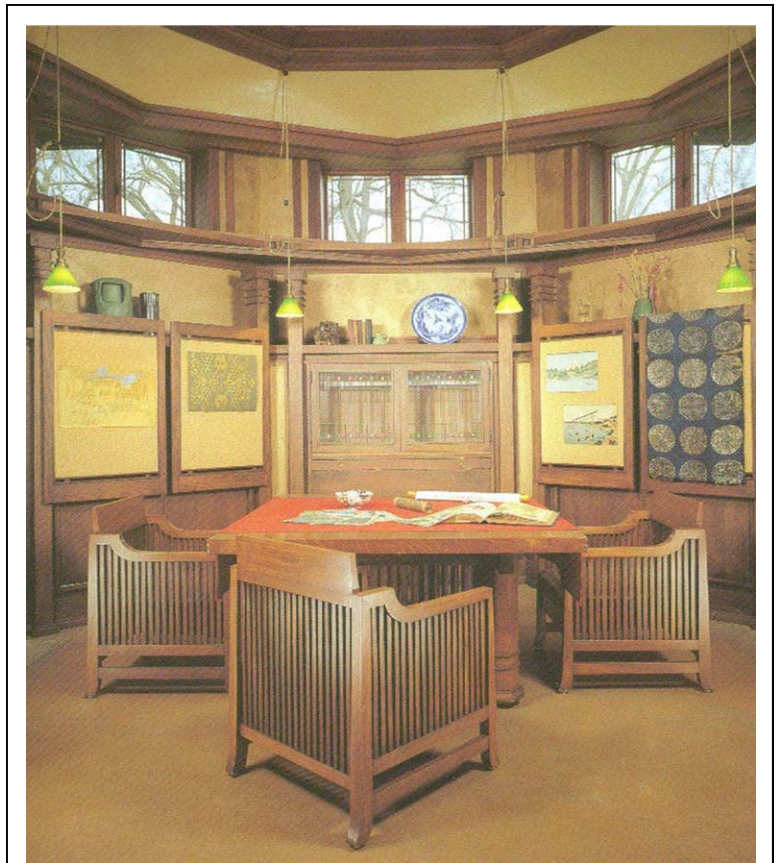
Wright's Oak Park Home-1889



Studio Addition to the Oak Park Home-1897

Wright began his formal education in 1885 at the University of Wisconsin, Madison School for Engineering. He took classes part-time for two semesters, but in 1887, Wright left the university without receiving a degree and moved to Chicago where he joined the architectural firm of Joseph Lyman Silsbee. Within the year, he had left Silsbee to work for Chicago's premier firm, Adler & Sullivan.

Shortly after joining Adler & Sullivan, Wright asked Louis Sullivan for a \$5000 advance on future earnings that he would use to build his house in Oak Park, IL. In 1893, Louis Sullivan asked Wright to leave the firm when he discovered that Wright had been accepting clients independently from his work with the firm. After briefly taking an office in Chicago, Wright added a studio to his Oak Park home and established his own practice. In his nineteen years in Oak Park, the Home & Studio would become an architectural laboratory where Wright would develop his philosophy of "organic architecture" and the "Prairie School" of which the majority of our furniture designs are taken.



Studio Library with Box Spindle Chairs

The studio's library and reception area contain a number of box-spindle chairs. This is the studio library where Wright would have sat with his clients and reviewed the plans for their, now famous, houses.



Dana-Thomas House - Springfield, IL

Throughout his career, a principle tenant of Wright's philosophy was the integration of design with environment. In his Oak Park years, Wright's designs were heavily influenced by the Midwestern landscape in which he was working. The resulting structures were, thusly, called Prairie Houses.



Coonley House - Riverside, IL



Coonley House Living Room

Avery Coonley was heir to an industrial fortune and had an unlimited budget. The Coonleys had investigated Wright's other homes and told him that they saw in his work "the countenances of principle". Wright stated in his biography that "This was to me a great and sincere compliment. So I put my best into the Coonley House." Note the Wright designed twin nesting tables and ottoman.



Dana-Thomas Dining Room

Susan Lawrence Dana was a wealthy Springfield heiress who required a house in which she could entertain on a grand scale. The original dining room can accommodate up to 42 guests.

Prairie Houses were marked by flat or hipped roofs with broad overhanging eaves, windows grouped in horizontal bands, integration with the landscape, a single chimney and central fireplace and open floor plans. A general emphasis on horizontal lines was thought to evoke and relate to the native prairie landscape.



Meyer May Master Bedroom

Meyer May was a Grand Rapids haberdasher which probably influenced the scale and function of the bedroom furniture. The five foot wide, three drawer chest was designed to hold a woman's dress laid flat. Typical for the day, the Mays slept in side by side, twin sized beds.



Meyer May House, Grand Rapids, MI



Taliesin - Spring Green, WI

Following an affair with the wife of an Oak Park client and the ensuing scandal, Wright, with his mistress spent a year in Europe. While there he began work on his new house in Spring Green Wisconsin which he called Taliesin - Welsh for "shining brow." The name refers to the placement of the house— near but not on top of the hill. In 1932 Wright established the Taliesin Fellowship, a self-sustaining community of apprentices and architects who would learn and practice the philosophy of organic architecture by sharing in architectural work, building construction, and the related arts.



Robie House - Chicago, IL

For the winter of 1935 Wright moved the entire Fellowship to Chandler, Arizona. This first winter in Arizona inaugurated the tradition of moving the School between Wisconsin and Arizona that still continues today. After the first two years, in temporary quarters, he purchased land in Scottsdale and in 1937, with the apprentices, began the construction of a new kind of desert architecture at Taliesin West. In the studios of Taliesin, fellows worked with Wright on what would become the most productive years of his career.



Wright with Fellows



Taliesin Dining Room

The Barrel Chair is Wright's most iconic furniture design. Originally conceived in 1903 for the Darwin Martin house in Buffalo NY, Wright redesigned the chair for Herbert Johnson's house, Wingspread, in 1937. Wright liked the new design so much that he used the chairs in Fallingwater and Taliesin. The originals were constructed of Red Cyprus plywood.



Taliesin West-Scottsdale, AZ



Fallingwater-Bear Run, PA

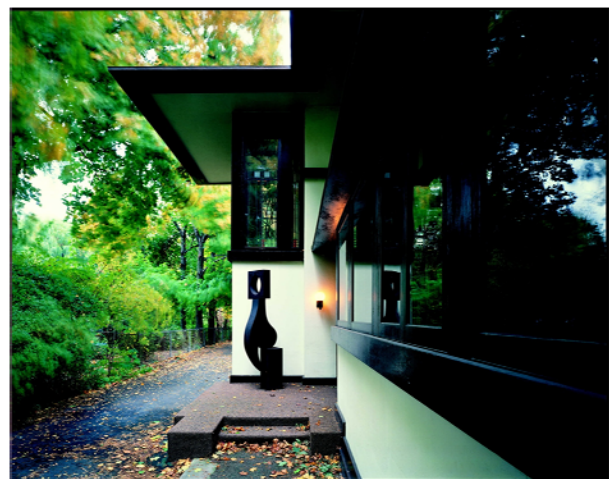
Throughout his career, Wright's designs were governed by a philosophy he called Organic Architecture. Wright himself was notoriously cryptic in his explanation of this philosophy but its meaning can be understood through an examination of his work. Organic Architecture is not a style, in fact Wright did not believe in styles. Rather, it is a philosophy, from which, design would naturally emanate.

Wright believed that a building should belong to the era in which it is created and should be in harmony with its natural environment, wherever possible taking best advantage of the natural features of the landscape. He believed that a building's first mission is to serve people, with the human being as the primary unit of measure. The form should honestly express the function of the building- a bank should look like a bank, not a Greek Temple. The inherent nature of building materials should be respected and they should not be disguised to look like something else. A building should function like a cohesive organism, each part of the design relating to the whole, with a natural integration of exterior & interior spaces. Natural colors, landscape elements and open spaces should be used and the building should resemble a living organism in organization and development.



Robie House Living Room

The Robie house is widely regarded as Wright's Prairie era masterpiece. It is a prime example of the open floor plan. Note the small Tabouret, one of Wright's most recognizable designs. The house's occupants would have used this versatile piece as a seat, tea table' or footstool.



The Boynton House-Rochester, NY

In 1940 Wright created the FLW foundation as a repository for his life's work. He endowed the foundation with his two properties- Taliesin and Taliesin West, his vast portfolio of his design drawings, and his large collection of Japanese prints. The dual purpose of the foundation was to preserve Wright's legacy and advance his philosophy of organic architecture. Today the foundation is staffed by a number of the fellows who worked under Wright himself.

By the time of his death, Wright had designed over 1000 buildings with over 500 completed commissions. He designed some or all of the furniture for many of these buildings. Frank Lloyd Wright Furniture® by Copeland is a carefully

researched collection of furniture designed by Wright himself, mostly during the first decade of the 20th century. These authentic designs are licensed by the estate of Frank Lloyd Wright. Each piece has been approved by the foundation's design review committee, several members of which, worked directly under Wright. Individual pieces are laser engraved with the signature of Frank Lloyd Wright, the date of manufacture and a discrete serial number. Each piece is accompanied by a certificate of authenticity signed by Bruce Brooks Pfeiffer, director of the Frank Lloyd Wright Foundation Archives and former apprentice under Wright himself and Tim Copeland, president of Copeland Furniture.



CERTIFICATE OF AUTHENTICITY

This certificate verifies the authenticity of this piece of Frank Lloyd Wright® Furniture by Copeland.

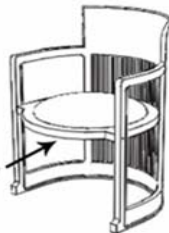
The Barrel Chair is one of Frank Lloyd Wright's most recognized furniture designs and an icon of design and style. Originally designed in 1903 for the Darwin D. Martin house, Wright re-designed the chair in 1937 for the Hebert Johnson House, "Wingspread" in Wind Point, Wisconsin. Around that time, Barrel Chairs were also made for Mr. Wright's own house, Taliesin in Spring Green Wisconsin.

This Taliesin Barrel Chair is produced from Wright's drawings and on-site measurements at Taliesin. It was re-issued in 2006 by Copeland Furniture of Bradford, Vermont. Copeland Furniture holds the exclusive license to build the furniture designs of Frank Lloyd Wright as granted by the Frank Lloyd Wright Foundation, Scottsdale, Arizona.

The piece bears the piece's unique serial number, its date of manufacture, and the signature of Frank Lloyd Wright.



FRANK LLOYD WRIGHT®
FURNITURE BY COPELAND



location of serial number

TALIESIN BARREL CHAIR

TIM COPELAND
PRESIDENT, COPELAND FURNITURE

BRUCE BROOKS PFEIFFER
DIRECTOR OF THE ARCHIVES,
FRANK LLOYD WRIGHT FOUNDATION

Date of Manufacture: _____

Serial Number: _____

At Copeland Furniture we are committed to sustainability and green manufacturing. We work with the Forest Stewardship Council to help assure that lumber is harvested as responsibly as is possible. Select Copeland Furniture pieces have FSC on product labeling, the gold standard for green furniture. Each Frank Lloyd Wright® Furniture by Copeland Barrel Chair bears the FSC Mixed Sources Label — Certificate number: SW-COC-1655.



Frank Lloyd Wright® Furniture by Copeland is more than an assortment of museum quality reproductions. We've worked with the Foundation to create a collection that works in the 21st century home as well as the original pieces did in the houses Wright designed. To that end, we have made a number of small adaptations to accommodate modern function, scale and comfort. For instance, twin beds have been combined to form larger sizes, chairs have been expanded to love seats and sofas, back cushions have been added and built-ins have become free standing pieces. Each adaptation has been reviewed and approved by members of the Foundation's design review committee. The result is a full line of heirloom quality furniture that will appeal to high-end customers and Frank Lloyd Wright and Arts & Crafts enthusiasts alike.

