

Frank Lloyd Wright in the Newberry Collection

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Manuscript Materials

Dankmar Adler Papers. Midwest.MS. Adler. Box 3

Folder 66: A signed abstract design in pen and ink from Olgivanna and Frank Lloyd Wright to Sara Adler Weil, the daughter of Chicago architect Dankmar Adler. **Box 4 Folder 106:** A note from Wright to Adler's granddaughter, Joan Weil Saltzstein, attached to a longer letter to Saltzstein from Wright's wife Olgivanna. Both express their shock and condolences for the death of Saltzstein's son David. **Box 11 Folder 188:** Photographs related to Wright. Includes photos of his buildings and four of Wright himself.

Cloyd Head Papers. Midwest.MS.Head. Box 7 Folder

104: A Subject File of Wright-related materials from Chicago playwright Cloyd Head. Includes an issue of the Taliesin Square Paper and a signed copy of Wright's autobiography, dated 1948.

Lloyd Lewis Papers. Midwest.MS.Lewis. Box 1 Folder

64: Includes photocopies of letters from Wright, who designed a house for Lewis in Libertyville, IL in 1939, as well

as a typewritten letter from Lewis to an acquaintance about Wright's personality, affairs, and personal scandals. **Box 10 Folder 186:** Includes a photograph of Wright with Lewis's wife Kathryn and playwright Marc Connelly. **Oversize Box:** Includes print of architectural drawing of the Lloyd Lewis House in Libertyville, IL.

Wallace Rice Papers. Midwest.MS.Rice. Box 3 Folder

85. A letter from Wright to Rice, a Chicago author and designer of Chicago's flag, inviting him and friends to visit Wright at his studio, Taliesin, in Wisconsin. Dated July 19, 1915.

Ashton Stevens Papers. Midwest.MS.Stevens, Box 17

Folder 1038. A typewritten letter from Wright to Stevens, a San Francisco and Chicago journalist and drama critic, on Taliesin Fellowship stationery, asking for his support for the Fellowship. The letter is signed with a small note added in pen.

Works Written by Frank Lloyd Wright

"The Art and Craft of the Machine" in *The New Industrialism*, vol. 1. Chicago: National League of Industrial Art, 1902. **Call #: W 9 .21.** The revised version of a speech, "Man and the Machine," Wright gave to the Chicago Arts and Crafts Society at the Fine Arts Building in 1901. He advocates the use of machines in producing arts and crafts, as opposed to the "mass of meaningless torture" and "ignorant

sentimentality" of the hand-made artisanal work advocated by the Arts and Crafts Movement.

An Autobiography. London and New York: Longman's, 1932. **Call #: W 01 .W935/Case NA737 .W7 A3 1932.** First edition the 1932 version. Inscribed by Wright to Mrs. Henry Kuh.

An Autobiography. New York: Duell, Sloan, & Pearce, 1943. **Call #: W 01 .W936**. First edition of 1943 version.

The Future of Architecture. New York: Horizon Press, 1953. **Call #: W 2 .986**. First edition of one of Wright's later books, in which he explores his theories about architecture within the frame of his work and career.

Genius and the Mobocracy. New York: Duell, Sloan, & Pearce, 1949. **Call #: W 01 .S948**. First edition; part autobiography and exploration of his thoughts on modern architecture, part memorial to Louis Sullivan, Wright's mentor. Includes 39 unpublished drawings by Sullivan given to Wright in 1924, three days before Sullivan died.

Modern Architecture: Being the Kahn Lectures for 1930. Princeton: Princeton University Press, 1931. **Call #: W 2 .987/Case folio NA2563 .W7**. The first book in which Wright lays out his principles of organic architecture, a style he pioneered.

Frank Lloyd Wright on Architecture: Selected Writings, 1894-1940, ed. Frederick Gutheim. New York: Duell, Sloan, & Pearce, 1941. **Call #: W 2 .988**.

Writings and Buildings, ed. Edgar Kaufmann and Ben Raeburn. New York: Horizon, 1960. **Call #: W 2 .989**. Published posthumously; contains passages from *A Testament* (**Folio W 01 .W937**), *Modern Architecture* (**W 2 .987 / Case folio NA2563 .W7**), "The Art and Craft of the Machine" (**W 9 .21**), *An Autobiography* (**W 01 .W935/Case NA737 .W7 A3 1932**), *The Living City* (**W 99 .984**), and *The Natural House* (**W 3983 .986**), as well as articles from journals and newspapers. Also 64 pages of photographs and drawings and illustrations throughout.

A Testament. New York: Horizon, 1957. **Call #: Folio W 01 .W937**. One of Wright's last books. The first part covers Wright's career and influences. In the second part, Wright explains the nine principles of his "sense and practice" of the organic architecture that he pioneered. He also introduces his vision for the Mile-High Illinois, a skyscraper intended for Chicago but never built.

This Quick Guide was created for the program "**Frank Lloyd Wright: Looking Forward and Thinking Back**," held at the Newberry June 8, 2017, the sesquicentennial of Wright's birth.

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The Natural House. New York: Horizon, 1954. **Call #: W 3983 .986**. Formally introduced Wright's philosophy of organic architecture.. He looks back at his early life and career as an architect, including when he realized the "the idea of simplicity as organic."

The Living City. New York: Horizon, 1958. **Call #: W 99 .984**. Final version of Wright's vision of urban planning and its potential impact on democracy. Previously published as *When Democracy Builds* (**W 99 .986**) in 1945 and *The Disappearing City* in 1932.

When Democracy Builds. Chicago: University of Chicago press, 1945. **Call #: W 99 .986**. Expanded version of the earlier book *The Disappearing City* (1932), in which he proposes how architecture can reflect and promote democracy, freedom, and individuality, through planned communities like his Broadacre City.

Architecture and Modern Life. New York and London: Harper, 1937. **Call #: 4A 13082**. Co-written with philosopher and Northwestern University professor Baker Brownell, this book explores ideas about society's relationship to architecture.

"Planning Man's Physical Environment," in *Berkeley: A Journal of Modern Culture* 1 (1947). **Call #: Case folio AP2 .B475**. Text of a speech given at the Princeton University Bicentennial Conference in March of 1947. In it, Wright rails against the centralization of cities and the suppression of individuality by an overbearing government.

The Japanese Print: An Interpretation by Frank Lloyd Wright. Chicago: R. F. Seymoure, 1912. **Call #: Wing ZP 983 .S5252**. Wright explains the aesthetic importance of Japanese prints, emphasizing and praising elements of structure, geometry, and "aesthetic conventionalization of natural things"—all evident in his own designs.

The Eve of St. Agnes by John Keats. River Forest IL: Auvergne, 1896. **Call #: Vault Wing ZP 883 .W734**. Hand-printed limited edition of the 1819 Keats poem; Wright designed the title page.