

Frank Lloyd Wright

Grade Level: VISUAL ARTS – 8th GRADE

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Length of Unit: Four Lessons (fifteen days)

I. ABSTRACT

Develop an overview of architecture. Explore the life and architecture of Frank Lloyd Wright and examine the history, philosophies and landscapes that influence Wright's works. Learn to draw scale drawings and create as a team a scale building that reflects the students understanding of Wright's work.

II. OVERVIEW

A. Concept Objectives

1. Recognize and use the visual arts as a language for communication. (Jefferson County, CO. Visual Arts Standard 1)
2. Know, understand and apply basic components of the visual arts as they solve visual problems. (JCCVAS 2)
3. Develop knowledge of materials, techniques and processes related to the visual arts. (JCCVAS 3)
4. Recognize the relationship of the visual arts to historical, cultural and personal heritage. (JCCVAS 4)
5. Develop an understanding of the characteristics, merits and meaning of art through evaluation, analysis, and interpretation of works of art. (JCCVAS 5)
6. Transfer knowledge within the visual arts, among other disciplines, and to lifelong learning. (JCCVAS 6)

B. Content from the *Core Knowledge Sequence*

1. Frank Lloyd Wright
 - a. Fallingwater House
 - b. Guggenheim Museum
2. Other Architecture
 - a. Wainwright Building – Louis Sullivan
 - b. Chrysler Building
 - c. Empire State Building

C. Content not from *Core Knowledge Sequence*

1. Frank Lloyd Wright
 - a. Prairie Houses - Robie House
 - b. Personal Homes - Oak Park, Taliesin South, Taliesin III
 - c. Usonian Houses
 - d. Johnson Wax Building
 - e. Imperial Hotel, Japan
 - f. California Block Houses
 - g. Marin County Civic Center

D. Skill Objectives

1. Students will identify, interpret and compile the visual images, themes, and ideas of the language of art. (JCCVAS 1.1)
2. Students will share and present their artwork. (JCCVAS 1.4)

3. Students will identify and apply elements of art (line, shape, form, texture, color, value, and space) in a variety of media. (JCCVAS 2.1)
4. Students will identify and apply the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media. (JCCVAS 2.2)
5. Students will use a variety of problem solving and decision making skills to apply basic components to a work of art. (JCCVAS 2.3)
6. Students will demonstrate craftsmanship and safety practices. (JCCVAS 3.2)
7. Students will know and use a vocabulary related to materials, techniques, processes, and technology. (JCCVAS 3.3)
8. Students will recognize that works of art have cultural and historical similarities and differences. (JCCVAS 4.1)
9. Students will identify and examine subject matter, content, technique and basic components within works of art. (JCCVAS 5.1)
10. Students will know, understand and apply connections from one visual art experience to another. (JCCVAS 6.1)
11. Students will transfer knowledge and skills from the visual arts to other disciplines. (JCCVAS 6.2)

III. BACKGROUND KNOWLEDGE

- A. For Teachers
 1. Larkin, D. and Pfeiffer, B. B. *Frank Lloyd Wright, The Masterworks*, Rizzoli International Publications, Inc. New York, 1993, 0-84781715-6
 2. Strickland. C. *The Annotated Arch*, Andrew McNeel Publishing, Kansas City, Missouri, 2001, 0-7407-1024-9
 3. Ragans, R. *Arttalk; Teacher's Wraparound Edition*, Glencoe McGraw-Hill, New York, 2000, 0-02662435-4
 4. Burns, K and Novick, L., *Frank Lloyd Wright*, PBS Home Video: Warner Home Videos, Alexandria, Virginia, 078062176X
- B. For Students
 1. Students should have an understanding of the elements of art and principles of design.
 2. Students should be familiar with the use of a straight edge/ruler to draw straight lines.
 3. Students should know how to use a protractor to draw circles and curved lines.

IV. RESOURCES

- A. Visual resource file of images of buildings and landscapes/environments (teacher created)
- B. Posters
 1. Fallingwater
 2. Guggenheim
 3. Wainwright building
 4. Empire State building
 5. Chrysler building

- C. Books
 - 1. Larkin, D. and Pfeiffer, B. B. *Frank Lloyd Wright, The Masterworks*, Rizzoli International Publications, Inc. New York, 1993, 0-84781715-6
 - 2. Strickland. C. *The Annotated Arch*, Andrew McNeel Publishing, Kansas City, Missouri, 2001, 0-7407-1024-9
 - 3. Ragans, R. *Arttalk; Teacher's Wraparound Edition*, Glencoe McGraw-Hill, New York, 2000, 0-02662435-4
- D. Video
 - 1. Burns, K and Novick, L., *Frank Lloyd Wright*, PBS Home Video: Warner Home Videos, Alexandria, Virginia, 0-7806-2176-X

V. LESSONS

Lesson One: What is Architecture? (DAYS ONE AND TWO)

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. Know, understand and apply basic components of the visual arts as they solve visual problems.
 - b. Develop knowledge of materials, techniques and processes related to the visual arts.
 - c. Recognize the relationship of the visual arts to historical, cultural and personal heritage.
 - d. Develop an understanding of the characteristics, merits and meaning of art through evaluation, analysis, and interpretation of works of art.
 - e. Transfer knowledge within the visual arts, among other disciplines, and to lifelong learning.
 - 2. Lesson Content
 - a. Wainwright Building – Louis Sullivan
 - b. Chrysler Building
 - c. Empire State Building
 - 3. Skill Objective(s)
 - a. Students will identify and apply elements of art (line, shape, form, texture, color, value, and space) in a variety of media.
 - b. Students will identify and apply the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media.
 - c. Students will know and use a vocabulary related to materials, techniques, processes, and technology.
 - d. Students will recognize that works of art have cultural and historical similarities and differences.
 - e. Students will identify and examine subject matter, content, technique and basic components within works of art.
 - f. Students will know, understand and apply connections from one visual art experience to another.
- B. *Materials*
 - 1. Pencils
 - 2. Paper/ Sketchbooks
 - 3. Appendix A – Brainstorming map/web

4. Overhead transparency of Brainstorming map (optional)
 5. Overhead transparency markers (optional)
 6. Overhead projector (optional)
 7. White board
 8. White board markers
 9. Images of residences; single family, row houses, apartments, etc
 10. Images of places of worship; churches, synagogues, mosques, temples
 11. Images of civic buildings; government, museums, theaters, schools, hospitals, etc
 12. Images of work buildings; skyscrapers, factories, offices
 13. Magazines to cut up (National Geographic, Architectural Digest, Time, Newsweek, Better Homes and Gardens, etc)
 14. Poster board 18" x 22" (one for every four students)
 15. Scissors
 16. Glue
 17. Color markers
- C. *Key Vocabulary*
None
- D. *Procedures/Activities*
DAY ONE
1. Hand out appendix A – the brainstorming map to the students as they arrive in the classroom.
 2. Draw a large circle on white board (unless using the transparency) and label “Architecture.”
 3. Have the students start to brainstorm what architecture means. Draw web lines to new circles for each type of architecture identified. Residences, Places of worship, Civic and Work buildings. Under each of the new circles list as many different type that would fit in each category. Discuss who uses different types of buildings, why the buildings are used, and what function do they serve, where are different ones found and what factors might be involved in the materials used. Record student answers on the white board or overhead to model completed their brain map. Use different colors and/or symbols to help students organize the information they are learning.
 4. As different types of architecture is brought up use the correlating images to help students identify and reinforce different types. Show images that the students have not thought of and have them identify and categorize the buildings. Allow wait time for students to think.
 5. Pose the following questions to the students about the designers of buildings. Who are they? (Architects, Engineers, Artists) How do we think about them? How are they trained?
 6. Explain to the student that they will be making a poster in groups about architecture for display around the school. Ask the student what they think they should be sure to include on the posters. Explain that you will be using this a rubric to grade their posters. Guide the students to include the four different categories discussed, to glue a minimum of 2 – 3 images in each category, neatness in lettering and gluing, a creative use of the poster board space, group participation and presentation to class.

7. Divide the students into groups of four.
8. Hand out poster board, scissors, glue, magazines and markers to each group.
9. Allow students to work for the remaining class period.
10. Collect the brainstorming sheet and in progress posters
11. Have student return glue, scissors, markers and magazines to designated areas and throw away any scraps paper or magazines.
12. Dismiss class

DAY TWO

13. Hand out brainstorming maps to the students for reference, have them glue into their sketchbooks.
14. Hand out posters to groups
15. Have student helpers pass out the supplies; scissors, glue, markers, and magazines
16. Remind students of the rubrics they came up with for grading their posters and that they will need to be completed at the end of the class period.
17. Circulate and observe group participation and to answer any questions.
18. If time allows have each group present their poster to the rest of the class.
19. Collected completed posters.
20. Have student return glue, scissors, markers and magazines to designated areas and throw away any scraps paper or magazines.
21. Request student start bringing in cardboard boxes all shapes and sizes will be needed.
22. Dismiss class

E. *Assessment/Evaluation*

1. Observation of classroom participation
2. Appendix A – Brainstorming map
3. Posters of different types of architecture

Lesson Two: What I Thought This is Art, Not Math!! (DAY THREE)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Know, understand and apply basic components of the visual arts as they solve visual problems.
 - b. Transfer knowledge within the visual arts, among other disciplines, and to lifelong learning.
2. Lesson Content
 - a. Frank Lloyd Wright
3. Skill Objective(s)
 - a. Students will use a variety of problem solving and decision making skills to apply basic components to a work of art.
 - b. Students will know, understand and apply connections from one visual art experience to another.
 - c. Students will transfer knowledge and skills from the visual arts to other disciplines.

B. *Materials*

1. Rulers
2. Graph Paper

3. One transparent ruler for use with the overhead
 4. Overhead transparency of graph paper
 5. Overhead projector
 6. Over head markers
 7. Enough building blocks or Lego's TM for each student to have some to work with for project.
 8. Pencils
 9. Appendix B – Vocabulary worksheet
- C. *Key Vocabulary*
1. Scale- the measurement on an architectural drawing that defines the ratio to which the drawing is in relationship to the actual object, or to draw according to a fixed measurement
 2. Ratios- the proportion of one thing to another, $\frac{1}{4}$: 1 means the first thing is one quarter of the size or amount of the second thing
 3. Dimensions- the size of an object in height, depth, and width
- D. *Procedures/Activities*
1. Hand out Appendix B – vocabulary work sheet and ask students to completed as best as they can. Allow them to work quietly in small groups or two or three students for about five minutes.
 2. Go over the correct answers on the board and check for questions and comprehension.
 3. Tell the students that when Frank Lloyd Wright was a child he spent hours arranging blocks and that the class is going to do something similar.
 4. Pass around blocks and have the students take out two to four (if using Lego's have them take ten - fifteen). Pass out rulers and graph paper to each student. Have the students write their name at the top of their piece of graph paper. Have the students use their rulers to measure all the dimensions of one of the blocks or a stack of five same size Lego's and write the dimensions at the top of their graph paper. Demonstrate to the students how to draw a block to exact scale.
 5. Demonstrate drawing the same block in a 1:2 and 1:4 scale
 6. Have the students draw the block that they have measured to scale then 1:2 and 1:4. Circulate and check the students' work.
 7. Have the students play around with the blocks and experiment with building different things for about five minutes allowing them to exchange blocks if they need different ones. Explain the students will need to be able to draw whatever they build at the end of five minutes.
 8. At the end of five minutes, pass out a second piece of graph paper. Have the students draw their structure to 1:1, 1:2, and 1:4 scales.
 9. If students complete before the end of class have them create another configuration of their blocks and draw again draw another peer's structure.
 10. Have students staple both pages of graph paper together and turn in the teacher.
 11. Collect rulers and blocks.
 12. Dismiss students when all materials are collected.
- E. *Assessment/Evaluation*
1. Completed scale drawings
 2. Observations

Lesson Three: Frank Lloyd Wright (DAY FOUR)

A. Daily Objectives

1. Concept Objective(s)
 - a. Recognize and use the visual arts as a language for communication.
 - b. Recognize the relationship of the visual arts to historical, cultural and personal heritage.
 - c. Develop an understanding of the characteristics, merits and meaning of art through evaluation, analysis, and interpretation of works of art.
2. Lesson Content from *Core Knowledge Sequence*
 - a. Frank Lloyd Wright - Fallingwater House
 - b. Frank Lloyd Wright - Guggenheim Museum
 - c. Wainwright Building – Louis Sullivan
3. Lesson Content not from *Core Knowledge Sequence*
 - a. Frank Lloyd Wright (Personal Homes) - Oak Park, Taliesin West, Taliesin I, II, and III
 - b. Frank Lloyd Wright - Prairie Houses - Robie House
 - c. Frank Lloyd Wright - Usonian Houses
 - d. Frank Lloyd Wright - Imperial Hotel, Japan
 - e. Frank Lloyd Wright - California Block Houses
 - f. Frank Lloyd Wright - Johnson Wax Building
 - g. Frank Lloyd Wright - Marin County Civic Center
4. Skill Objective(s)
 - a. Students will identify, interpret and compile the visual images, themes, and ideas of the language of art.
 - b. Students will recognize that works of art have cultural and historical similarities and differences.
 - c. Students will identify and examine subject matter, content, technique and basic components within works of art.

B. Materials

1. Appendix C – Video Outline
2. Poster (slide) – Frank Lloyd Wright – Fallingwater House
3. Poster (slide) – Frank Lloyd Wright – Guggenheim Museum
4. Sketchbooks or sketch paper
5. Pencils
6. Larkin, D. and Pfeiffer, B. B. *Frank Lloyd Wright, The Masterworks*, Rizzoli International Publications, Inc. New York, 1993, 0-84781715-6
7. Slide projector and screen, if using slides
8. Video – Burns, K. and Novick, L. *Frank Lloyd Wright*, PBS Home Video: Warner Home Videos, Alexandria, Virginia, 0-7806-2176-X
9. Television
10. Video Cassette Player/Recorder
11. White board
12. White board markers

C. *Key Vocabulary*

1. Cantilever-a floor or platform that extends into space supported solely by a pier or wall

D. *Procedures/Activities*

1. Have the poster of Frank Lloyd Wright's Fallingwater House on display. (Cover up the title and architect if on the front of the poster.) Pass out sketchbooks or sketch paper and ask the students to get their pencils out. Ask the students if any of them are familiar with the house. If they are, have them identify the house on their paper as you write the correct answer on the board. Ask them to identify the artist/architect who designed Fallingwater and record on their papers. Where do they think the house is? (Mill Run, Pennsylvania, about 2 hours south east of Pittsburgh) What is its purpose? (A summer retreat/residence for the Kaufman family) What materials do they think were used in the building? (Stone, reinforced concrete, steel, glass, wood) Ask the students when they think the house was designed and built? (1934- 1939) Record their answers on the board and take a vote to narrow the answers down to two. If the answers deviate from the correct years by more than a decade assign finding out the correct answer as extra credit homework. Ask the students to spend the next five minutes to sketch and then write two complete sentences to describe Fallingwater and one more sentence to describe what they think it might feel like to live in this house.
2. Place the Poster of the Frank Lloyd Wright Guggenheim museum on display. Using similar questions as used in step one, explore the students' prior knowledge of the Guggenheim Museum building. Where? (New York City) When? 1943 -1959, Purpose? (To display non-objective modern art) Have students complete a quick sketch of the Guggenheim Museum and have them write three complete sentences that compare and contrast the Guggenheim Museum to Fallingwater. Place the poster of Fallingwater next to the poster of the Guggenheim for students to reference visually as they write.
3. Collect Sketchbooks/papers.
4. Dismiss class.

DAY FIVE

5. Pass out Appendix C – Video Outline to the students. Explain to the students that the completed outline is how they will be assessed on watching the video on Frank Lloyd Wright by Ken Burns
6. Start the video.
7. When class period is over collect the outlines from the students and dismiss.

DAY SIX

8. Return student outlines.
9. Start video.
10. When class period is over collect the outlines from the students and dismiss.

DAY SEVEN

11. Return outlines.
12. Finish watching the video if needed.

13. Orally review the outline with the students so they can share and fill in information from the video. Explain that material from the video outline will be included in the unit test.
 14. Collect outlines and dismiss.
- E. *Assessment/Evaluation*
1. Appendix C – Video Outline
 2. Observation of class participation
 3. Sketches of Fallingwater and the Guggenheim Museum

Lesson Four: Box Buildings (DAYS EIGHT – FIFTEEN)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Recognize and use the visual arts as a language for communication.
 - b. Know, understand and apply basic components of the visual arts as they solve visual problems.
 - c. Develop knowledge of materials, techniques and processes related to the visual arts.
 - d. Develop an understanding of the characteristics, merits and meaning of art through evaluation, analysis, and interpretation of works of art.
 2. Lesson Content
 - a. Frank Lloyd Wright
 3. Skill Objective(s)
 - b. Students will identify, interpret and compile the visual images, themes, and ideas of the language of art.
 - c. Students will share and present their artwork.
 - d. Students will identify and apply elements of art (line, shape, form, texture, color, value, and space) in a variety of media.
 - e. Students will identify and apply the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media.
 - f. Students will use a variety of problem solving and decision making skills to apply basic components to a work of art.
 - g. Students will demonstrate craftsmanship and safety practices.
 - h. Students will know and use a vocabulary related to materials, techniques, processes, and technology.
 - i. Students will identify and examine subject matter, content, technique and basic components within works of art.
- B. *Materials*
1. Landscape/cityscape images (from old calendars, magazines, postcards)
 2. Sketchbooks or sketch paper
 3. Graph paper
 4. Pencils
 5. Appendix D – Safety Quiz
 6. Appendix E – Rubric for building project
 7. Appendix F – Group assessment of building
 8. Exacto Knives one per student

9. Extra blades for the Exacto knives
10. Cardboard boxes, mat board scraps, foam core boards
11. Scissors
12. Rulers
13. T-Squares (at least one per team)
14. Right triangles (at least one per team)
15. Tape – clear, masking duct
16. Glue
17. Tempera paints – several colors
18. Paintbrushes
19. Newspaper
20. Aprons and/or paint shirts

C. *Key Vocabulary*

1. Safety- using equipment/tools properly to minimize the potential for injury
2. Elevation- the measurement on an architectural drawing that defines the ratio to which the drawing is in relationship to the actual object, or to draw according to a fixed measurement

D. *Procedures/Activities*

1. Hand out safety quizzes and instruct the students that they have five minutes to complete silently.
2. Go over the correct answers orally with the students. Clarify any incorrect answers.
3. Using a piece of cardboard/mat board as a cutting board and demonstrate the correct usage of the exacto knife to cut desired sizes and shapes from the cardboard boxes and scraps.
4. Have the students divide into teams of four. Record team members' names.
5. Hand out the Rubric for the building project (Appendix F). Go over orally with the students and clarify any questions.
6. Hand out several landscape and cityscape images to the groups. Working in their groups, have the students each choose two images for the environments for their designs. The students may choose to have all different images or share an image with their teammates. In their sketchbooks or on a piece of sketch paper have each student do a minimum of two preliminary sketches for each image they have selected. When all sketches are completed the groups should raise their hand for the teacher to check work. Then have each team share their design ideas with their teammates and collectively select two designs (a first and second choice) that the team would like to build for their project.
7. When the team has agreed on their designs have them finalize their selection through the teacher. Point out strengths, weaknesses and possibly frustrating areas to the students. Revise designs if necessary.
8. Collect images, sketch books and dismiss the class.

DAYS NINE –TWELVE/THIRTEEN

9. As students come into class have them pick up their sketchbooks and sit with their groups. Hand out graph paper to each group.
10. Demonstrate the use of the T square or triangles to draw perpendicular/right angle lines.

11. Students will need to draw their designs to $\frac{1}{4}$ scale on graph paper. Buildings should not exceed 36". Each of the students should complete a minimum of one elevation. (Front, back, and sides)
12. When elevations are completed and approved by the teacher the students may start working on the construction of their buildings. Hand out exacto knives, and have cardboard, mat board, foam board, glue, tape, and scissors in designated areas for students to retrieve as needed. Keep close supervision at all time the students have the exacto knives for appropriate usage. Additional parental/adult volunteers may be necessary and helpful.
13. Suggest that the students may want to include landscape elements in and around their buildings. The students may want purchased these landscape elements at a local hobby store that has model train supplies, or live vegetation from a nursery, or cardboard props that they create and paint.
14. At the end of each class period assign storage spaces to each team for their building while it is under construction. Have the students return all materials to proper places.
15. Collect and count the exacto knives.
16. Dismiss when room is clean and all exacto knives are accounted for.
17. Repeat steps 12 through 15 for the next two to three days as students work on the construction of their buildings.

DAYS THIRTEEN/FOURTEEN - FIFTEEN

18. Students should be in completion stages by now.
19. Paint, paint brushes in designated areas, newspaper under projects and aprons/ paint shirts to protect the students' clothing while painting.
20. While building is complete the team should collect and fill out a group assessment form and turn in to the teacher for a final grade.

E. *Assessment/Evaluation*

1. Completed group assessment of building project
2. Completed building

VI. CULMINATING ACTIVITY

- A. Display the building projects in cafeteria/multipurpose room on individual tables. Invite a younger class to come view the buildings. Have the students dress nicely and present their projects. Great on a back to school night!
- B. Have a local architect visit the class, show sample designs and talk about their training and work.

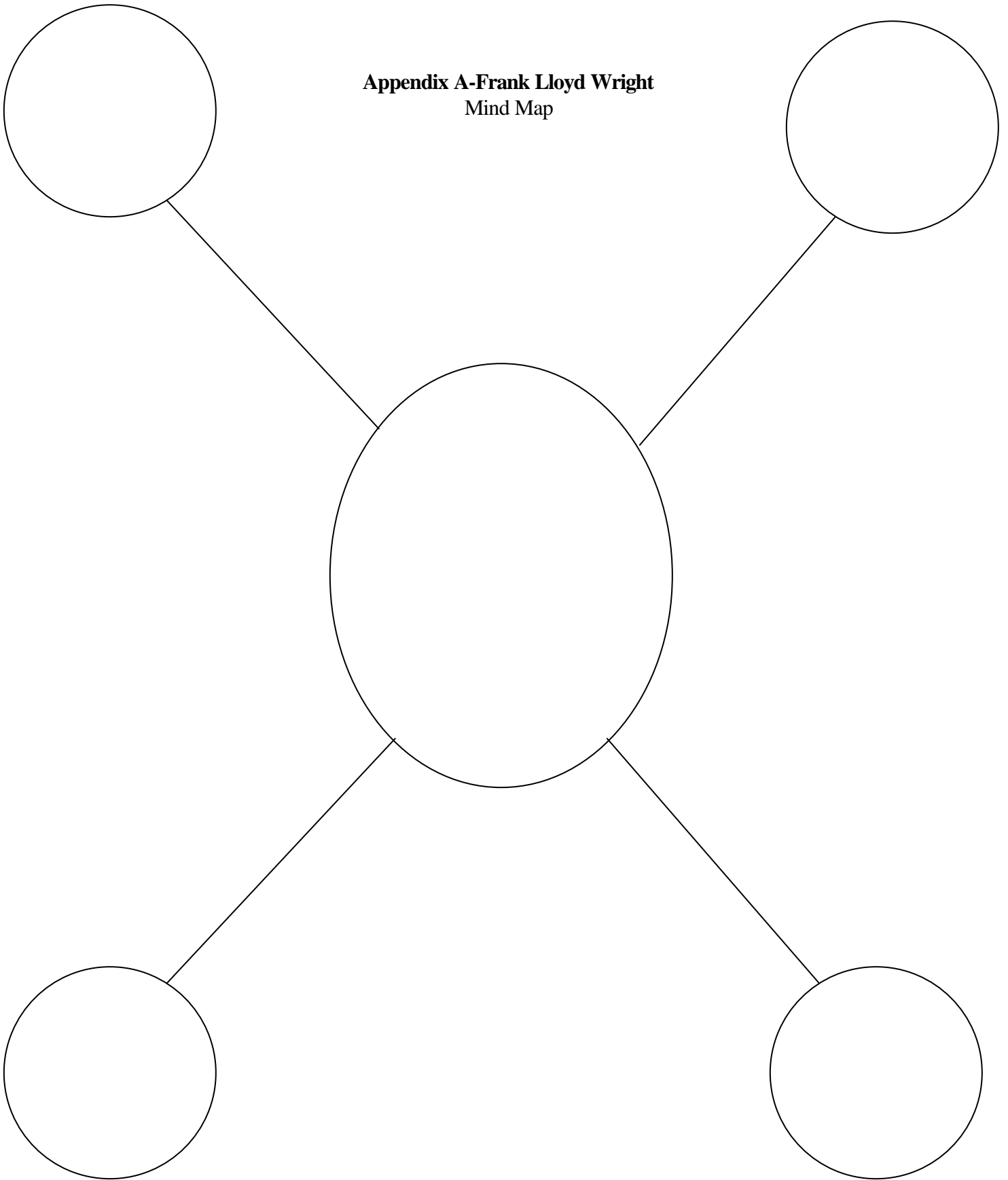
VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Mind Map
- B. Appendix B: Vocabulary Worksheet
- C. Appendix C1: Video Notes
- D. Appendix C2: Video Notes Key
- E. Appendix D: Safety Quiz
- F. Appendix E: Rubric for Building Project
- G. Appendix F: Assessment for Building Project

VIII. BIBLIOGRAPHY

- A. Larkin, D. and Pfeiffer, B. B. *Frank Lloyd Wright, The Masterworks*, Rizzoli International Publications, Inc. New York, 1993, 0-84781715-6
- B. Strickland, C. *The Annotated Arch*, Andrew McNeel Publishing, Kansas City, Missouri, 2001, 0-7407-1024-9
- C. Ragans, R. *Arttalk; Teacher's Wraparound Edition*, Glencoe McGraw-Hill, New York, 2000, 0-0266-2435-4
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- E. McCarter, R. *Fallingwater: Frank Lloyd Wright*, Barnes & Noble Inc., New York, 1997, 0-7607-0546-1
- F. Storrer, W. *The Frank Lloyd Wright Companion*, University of Chicago Press, 1993, 0-226-77624-7
- G. <http://www.pbs.org>
- H. <http://www.franklloydwright.org>
- I. <http://www.wrightplus.org>
- J. http://greatbuildings.com/architects/Frank_Lloyd_Wright.html
- K. <http://www.allposters.com>
- L. <http://www.wpconline.org/falingwaterhome.html>
- M. <http://lcweb.loc.gov/exhibits/flw/flw.html>

Appendix A-Frank Lloyd Wright
Mind Map



Appendix B-Frank Lloyd Wright
Lesson Two – Vocabulary Worksheet

Name _____

Scale _____

Ratio _____

Elevation _____

Appendix C1, page 1-Frank Lloyd Wright
Frank Lloyd Wright – Video Notes

Part One

“Truth Against the World”

Frank _____ Wright was born in _____. Anna Wright considered her only son to be a _____; she decided that he would be an architect before he was born. When he was _____ years old Frank started to spend his summers on his mother’s family (the Lloyd’s) farm in _____. “Truth against the world” was the Lloyd’s family _____. Frank’s father filed for a _____ in 1884 and Frank _____ his middle name to _____.

In _____ Frank went to the University of _____ to study architectural drafting. He left after one year to go to _____ equipped with his mother’s boundless faith that he would succeed.

“Order out of Chaos”

The post- Chicago fire allowed architects to have a _____. In 1887 when Frank was _____ years old, he apprenticed to Louis Sullivan who was at the time considered the best and most _____ architect in town at the mere age of _____. The world fair of 1893 was held in Chicago and the architecture had a _____ cast. Both Sullivan and Wright reacted _____ to this architecture. Sullivan felt that in architecture _____ should follow function. While in Chicago, Frank fell in love with and married young _____ Tobin then persuaded his boss, Louis Sullivan to give him a _____ year contract against which he borrowed money to build his home and studio in _____, where he would live for the next _____ years as his family grew to six children, _____ boys and _____ girls. The _____ was at the _____ of his house, and the _____ of the family. The new family motto was “Truth is _____.” In _____ Frank was dismissed from Sullivan’s for designing houses privately. During the next decade he struggled to develop a uniquely _____ architecture. The Prairie style houses that evolved had _____ and flowing floor plans. There are _____ Prairie Houses around Chicago.

“Power Applied to Purpose”

In 1902 Frank Lloyd Wright received the commission to build his first _____ building in Buffalo, New York. He wanted to create a modern building with a sense of _____ gathering. He achieved this by using the atrium as the focus for the office building in the same way he uses the _____ in the family home. Wright compared himself to _____ because he _____ everything in the building.

“A Temple to Man”

When the Unity Church in _____ burned down, Wright was commissioned to build the new temple. Its raised plateau gives it its

Appendix C1, page 2-Frank Lloyd Wright

_____, and the square a _____ of community.

“Mamah”

In 1909 Frank seem to have everything but _____ were deceiving. He was _____ years old. He started having an affair with Mamah Borthwick Chaney, an early feminist _____. He abandoned his wife and family leaving behind only _____. Kitty refused to grant him a _____. He and Mamah traveled to _____ where he prepared a portfolio of his work for publication. The also went to Italy where he took in _____ architecture.

“Shining Brow”

In 1910 he returned to _____ to see his children without Mamah. He went on to Spring Green, Wisconsin and started to build _____ which means *shining brow* in welsh. It was an epitome of _____, a statement to the world and the perfect embodiment of _____ architecture.

In August of 1914, while working on Midway Gardens in Chicago with his son _____, Wright would receive the _____ news that Mamah, her two children and six friends had been attacked by _____. Taliesin was _____ to the ground and _____ and her children and four of the friends had died. Frank found a release from his anguish in _____; he threw himself into his work. In 1916 Frank goes to Japan and spends most of the next _____ years designing and building _____ in Tokyo. He designs everything down to the hotel _____ and napkins. In 1923 the Hotel survives the _____.

Lord of my Waking Dream”

Wright becomes involved with Miriam Noel, a _____. In 1923 Kitty Wright granted a _____ and _____ died. The relationship and marriage lasted _____ contentious years. It was a mistake because she was _____ to _____ and mentally unstable. Wright meets Olgavana, at the _____. He moves her into Taliesin and she becomes pregnant with his child. More scandal erupts. A second fire in _____ destroys Taliesin again. Wright has commissions to for a Sierra Madre community, Lake Tahoe resort and a cathedral in New York but they were _____ built. In 1929, the _____ crashed. _____ was interested in Wright’s ideas, his career seemed in _____ and _____.

Part Two

“The Fellowship”

Olgavana helped Frank to finally _____ down. She was incredible bright, his _____. She encouraged him to write his _____ and give _____ on architecture. In 1932 the Wright’s created the Taliesin _____ an apprenticeship program. For \$_____ a year students lived and worked at Taliesin. They learned by _____, it was an authentic learning experience.

Appendix C1, page 3-Frank Lloyd Wright

The International style was _____ architecture of Europe. It had been influenced by Wright and then had moved on. Wright professed _____ for soul-less Modernism. Architecture for the Modernist was just a physical thing but for Wright it was a _____ thing. In 1932 Wright was invite to contribute to the International _____ Show. He took up the challenge.

“Hosannah , A Client”

An Architect is dependent on the _____. Edgar Kaufman, Jr. was one of Wright’s 1st students. His parents ask Wright to build a summer retreat for them on Bear Run creek near their favorite waterfall. The house was built _____ the waterfall and called _____. The floors cantilevered out over the creek. 1936 _____ asked FLW to design a home which could be built for \$ _____. Wright called these houses _____ after the United States of America, 60 of them were built, they featured _____ instead of garages.

Just Build Me an Office Building”

Herbert Johnson commissions Frank Lloyd Wright to build an office building for the Johnson ___ company. It includes 2 innovations _____ longer than ever made before and hollow _____ to support the roof. In December of 1937 Wright and the fellowship started to winter in _____ warmer climate for his health. Taliesin West is 26 miles east of _____. It weaves you into the _____ and everytime you turn you see the _____. It was a private world like living on the _____. Wright’s ego did not diminish with _____ and he was one of the first artists to appear on _____.

“I Am Immortal”

Wright denounced the modern _____ as boxes next to boxes, style for style sake and _____ raised to the Nth power, but he loved _____. In 1943 he was asked to design a _____ for a nonobjective collection of _____ art, which he called lessons in _____. It was to be the most _____ commission of his life, taking _____ years to complete and the cost of \$750,000 ending up being \$ _____. In 1956 ground was broken at 89th and _____ Ave. It was on continuous _____ where patrons would start at the top and work their way down. Twenty- one artists _____ the design. Wright defended the design museum as creating a synthesis between _____ and the _____. Wright was almost 92 when in the _____ of 1959 when he was hospitalized for stomach pains on _____. He survived the operation only to die on _____. His Casket was driven _____ hours to Wisconsin where he was buried next to _____ and _____.

In _____ 1959 the Guggenheim Museum was opened to the _____, six months after his death.

Appendix C2, page 1-Frank Lloyd Wright
Frank Lloyd Wright – Video Notes Answer key

Part One

“Truth Against the World”

Frank Lincoln Wright was born in 1869. Anna Wright considered her only son to be a prodigy; she decided that he would be an architect before he was born. When he was 11 years old Frank started to spend his summers on his mother’s family (the Lloyd’s) farm in Wisconsin. “Truth against the world” was the Lloyd’s family motto. Frank’s father filed for a Divorce in 1884 and Frank changed his middle name to Lloyd. In 1886 Frank went to the University of Wisconsin to study architectural drafting. He left after one to go to Chicago equipped with his mother’s boundless faith that he would succeed.

“Order out of Chaos”

The post- Chicago fire allowed architects to have a clean slate. In 1887 when Frank was twenty years old, he apprenticed to Louis Sullivan who was at the time considered the best and most revolutionary architect in town at the mere age of 31. The world fair of 1893 was held in Chicago and the architecture had a Neo-classical cast. Both Sullivan and Wright reacted negatively to this architecture. Sullivan felt that in architecture form should follow function.

While in Chicago, Frank fell in love with and married young Kitty Tobin then persuaded his boss, Louis Sullivan to give him a 5 year contract against which he borrowed money to build his home and studio in Oak Park, where he would live for the next 20 years as his family grew to six children, 4 boys and 2 girls.

The fireplace was at the center of his house, and the center of the family.

The new family motto was “Truth is Life.” In 1893 Frank was dismissed from Sullivan’s for designing houses privately. During the next decade he struggled to develop a uniquely American architecture. The Prairie style houses that evolved had open and flowing floor plans. There are 135 Prairie Houses around Chicago.

“Power Applied to Purpose”

In 1902 Frank Lloyd Wright received the commission to build his first office building in Buffalo, New York. He wanted to create a modern building with a sense of family gathering.

He achieved this by using the atrium as the focus for the office building in the same way he uses the fireplace in the family home.

Wright compared himself to Leonardo da Vinci because he designed everything in the building.

“ A Temple to Man”

When the Unity Church in Oak Park burned down, Wright was commissioned to build the new temple. Its raised plateau gives it its spirituality, and the square a sense of community.

Appendix C2, page 2-Frank Lloyd Wright

“Mamah”

In 1909 Frank seem to have everything but appearances were deceiving. He was 40 years old. He started having an affair with Mamah Borthwick Chaney, an early feminist writer. He abandoned his wife and family leaving behind only bills. Kitty refused to grant him a divorce. He and Mamah traveled to Berlin where he prepared a portfolio of his work for publication. The also went to Italy where he took in classical architecture.

“Shining Brow”

In 1910 he returned to Oak Park to see his children without Mamah. He went on to Spring Green, Wisconsin and started to build Taliesin, which means shining brow in welsh. It was an epitome of himself, a statement to the world and the perfect embodiment of organic architecture. In August of 1914 while working on Midway Gardens in Chicago with his son John, Wright would receive the tragic news that Mamah, her two children and six friends had been attacked by Julian Carleton. Taliesin was burned to the ground and Mamah and her children and four of the friends had died. Frank found a release from his anguish in action; he threw himself into his work. In 1916 Frank goes to Japan and spends most of the next six years designing and building the Imperial Hotel in Tokyo. He designs everything down to the hotel stationery and napkins. In 1923 the Hotel survives the earthquake.

Lord of my Waking Dream”

Wright becomes involved with Miriam Noel, a sculptress. In 1923 Kitty Wright granted a divorce and his mother died. The relationship and marriage lasted eight contentious years. It was a mistake because she was addicted to morphine and mentally unstable. Wright meets Olgavana, at the ballet. He moves her into Taliesin and she becomes pregnant with his child. And more scandal erupts. A second fire in 1925 destroys Taliesin again. Wright has commissions to for a Sierra Madre community, Lake Tahoe resort and a cathedral in New York but they were never built. In 1929, the stock market crashed. No one was interested in Wright’s ideas; his career seemed in ruin and over.

Part Two

“The Fellowship”

Olgavana helped Frank to finally settle down. She was incredible bright, his rock. She encouraged him to write his autobiography and give lectures on architecture. In 1932 the Wright’s created the Taliesin fellowship, an apprenticeship program. For \$650 a year students lived and worked at Taliesin. They learned by doing, it was an authentic learning experience.

The International style was industrialized architecture of Europe. It had been influenced by Wright and then had moved on. Wright professed contempt for soul-less Modernism.

Appendix C2, page 3-Frank Lloyd Wright

Architecture for the Modernist was just a physical thing but for Wright it was a spiritual thing. In 1932 Wright was invite to contribute to the International Design Show. He took up the challenge.

“Hosanna , A Client”

An Architect is dependent on the client. Edgar Kaufman, Jr. was one of Wright’s first students. His parents asked Wright to build a summer retreat for them on Bear Run creek near their favorite waterfall. The house was built over the waterfall and called Fallingwater. The floors cantilevered out over the creek.

1936 Jacobs asked Wright to design a home which could be built for \$5000.00.

Wright called these houses Usonian after the United States of America, 60 of them were built and they featured carports instead of garages.

“Just Build Me an Office Building”

Herbert Johnson commissions Frank Lloyd Wright to build an office building for the Johnson Wax company. It includes 2 innovations pyrex tubing longer than ever made before and hollow reinforced columns to support the roof.

In December of 1937 Wright and the fellowship started to winter in Arizona warmer climate for his health. Taliesin West is 26 miles east of Phoenix. It weaves you into the landscape and every time you turn you see the desert. It was a private world like living on the moon. Wright’s ego did not diminish with age. He was one of the first artists to appear on T.V.

“I Am Immortal”

Wright denounced the modern city as boxes next to boxes, style for style sake and windows raised to the Nth power, but he loved New York. In 1943 he was asked to design a museum for a nonobjective collection of modern art which he called lessons in finger painting. It was to be the most difficult commission of his life, taking 13 years to complete and the cost of \$750,000 ending up being \$2 million. In 1956 ground was broken at 89th and 5th Ave. It was on continuous ramp where patrons would start at the top and work their way down. Twenty- one artists protested the design. Wright defended the design of the museum as creating a synthesis between architecture and the paintings.

Wright was almost 92 when in the Spring of 1959 when he was hospitalized for stomach pains on April 4th. He survived the operation only to die on April 9th. His Casket was driven 28 hours to Wisconsin where he was buried next to Mamah and his mother. In October 21, 1959 the Guggenheim Museum was opened to the public, six months after his death.

**Appendix D-Frank Lloyd Wright
Safety Quiz**

Name _____

Date _____

Please mark and X for items you feel are True and an O for the ones that are False

- _____ 1. While using an exacto knife it is important to remember to have a cutting pad underneath the item you are cutting.
- _____ 2. It is okay to talk while using an exacto knife.
- _____ 3. If you the blade is too dull to cut cleanly, then it is too dull to cut your skin.
- _____ 4. Always use extreme caution when working with an exacto knife.
- _____ 5. If a new blade is needed have the teacher assist you in changing the blade.
- _____ 6. It is a serious offense to use the exacto knife in an inappropriate manner.

Key

1. X
2. O
3. O
4. X
5. X
6. X

Appendix E-Frank Lloyd Wright

Rubric for Building Project

Each student in the group:

Four sketches in sketchbooks (two for each environment chosen)

One scale elevation for (each with a different view)

Actively participate in the completion of the building

Write two to three sentences each day in sketchbook about the project and its progress. (These entries may include mistakes they have made, difficulties in executing the design, ideas that are working well, etc.)

Completed assessment of group project

Group:

One completed cardboard building on time

Demonstrates understanding of Frank Lloyd Wright and architecture

Dimensions not smaller than 12" in height, width or depth

Dimensions not larger than 36" in height, width or depth

All surfaces are painted neatly

All glue is hidden or wiped off

Landscaped in accordance to the environment selected.

Extra credit:

Stain glass windows

Furniture

Appendix F-Frank Lloyd Wright

Assessment for Group Building Project

Name _____

Group members _____

Directions:

Excellent - demonstrates understanding = 4, Good - demonstrates some understanding = 3, Needs improvement – demonstrates student still needs to understand ideas and concepts= 2

	Student	Teacher
Four sketches (Two for each environment)		
One scale elevation		
Active participation		
Two – three sentences of journal entries in sketchbook for each day		
Group assessment	Group	Teacher
Completed building on time and demonstrates understanding of Wright and Architecture		
Dimensions <12” and > 36”		
Surface painting is neat		
Gluing demonstrates craftsmanship		
Buildings landscape is consistent with their chosen environment		

Extra Credit description:

Additional comments:
