Taliesin Fellows will celebrate the 70th anniversary of the founding of the Taliesin Fellowship, Frank Lloyd Wright’s seminal adventure in “learning by doing” at Spring Green, with four days of meetings and parties from Thursday, September 26 through Sunday, September 29. This event also marks the 100th anniversary of the establishment of the Hillside school.

The committee for the event, headed by Minerva Montooth, has mailed notices and invitations to all former apprentices of record and all are encouraged to attend and contribute to the planned festivities. The reunion will follow the format of the 1982 60th reunion with activities to be held at various locations at Taliesin, Spring Green. Fee for four-day attendance is set at $250 per participant ($100 for graduates of last 5-year).

Taliesin to Celebrate 70 Fellowship Years

Reunion Events Program

Thursday, September 26
1:00 to 6:00pm
REGISTRATION
at Hillside

4:00 - 6:00 pm
OPEN HOUSE at Taliesin House and Gardens. Time to reconnect with old friends and to make new acquaintances

6:00 pm
PICNIC to be followed by music and fun

During extent of Reunion:

EXHIBITS of the works of

- Wes Peters
- Ling Pi
- Pedro Guerrero
- Heloise Cislo
- Taliesin Architects
- Sim Posen
- Others
- Alumni

(behavior to bring your slides. Slide projectors will be available in the drafting room continuously for each alumnus to show his/her works)

Friday, September 27
8:00 - 12 noon
LATE REGISTRATIONS
at Hillside

8:30 - 10:00 am

10:15 am
TEA on Theater Terrace

11:00 am - 12:15 pm
A PRESENTATION of “Taliesin in India”, the work of Nari Ghandi and Mansingh Rana in Theater

12:30 pm
LUNCH Tan-y-deri Lawn

2:00 pm A CHOICE: GATHERING CEREMONY on top of Midway Hill OR: APPRENTICE PERFORMANCE of short play Theater at Hillside

4:00 pm
TEA in Taliesin Gardens

Evening
Free time for all to do as they wish Possibility: American Players Theater in the next valley 8:00 pm.

continued on page 12
The quickening spirit of the true Taliesin is evident in TFN of April 2002! These two smiling faces: the Jim Goulka interview; the Mustering of the Troops; Badenhop's palindromes; the editor’s meaningful cartoon; Nisbet’s Doo house at Black Point; and Stricker’s beautiful abstractions.

The “Bits and Pieces” article, though, is the sounding trumpet. To this former TW tent dweller, the picture of a stationary airborne tent by a sounding trumpet. To this former TW tent dweller, the picture of a stationary airborne tent by a

Frank Lloyd Wright’s Taliesin was never driven by ordinary educational requirements. Taliesin was led by one man’s singular and proclivity for teaching. Its method for reaching Organic Architecture is spilled out in his autobiography, providing the syllabus and textbook for the course. Why wouldn’t a school based exclusively on Frank Lloyd Wright’s Taliesin be the model of the future? It was founded by a great school of architecture. Mockery produced by a great school of architecture. We must eschew decorator styles and enable the patron to assess the real significance of his study of Wright is given a week or two in the history of architects, and that no conclusions are reached or suggested by academia to students who seek to become architects.

What is needed is a basic primer, which will enable the patron to assess the real significance of his living place and all that goes into it. We must begin our primer with questions: what will empower the patron to select organic architecture above all else?

For starters, it should go something like this:

1. Everything must be tested against Nature. Is it natural, not artificially concocted; avoid anything marked “faux.” Does it spring from its surroundings and enhance its site?

2. Materials must be chosen and allowed to express their nature — no paint cover-up, no pretense to be something else.

3. Does it match our time and place? We don’t choose horse and carriages over the convenience of automobiles. We don’t wear hoop skirts and lace embroidered cuffs at our computers. We don’t real-ly live in grand wine-surrounded bath ensembles. We don’t reside in horse and carriage instead of the convenience of automobiles.

4. Color and furnishings must follow the architecture. We must eschew decorator styles and the replicators of the past.

So much has apparently produced a Stockholm syndrome in the Curia. But such cannot prevail where truth and conflict resolution is needed, a divestment of falsity. Taliesin Protestant springs eternal. This task falls to those who have basked in the bratiance of the idea when they were enrolled as apprentices at Taliesin. In the ecletic world of today we are somewhat astonished to see that the work of Wright has become codified and is regarded as just another “style” to be selected. We are appalled that the study of Wright is given a week or two in the history of architects, and that no conclusions are reached or suggested by academia to students who seek to become architects.

Many years and students later, I am now forbidden at Taliesin with future student structures as the one referred to here. Frank Lloyd Wright’s Taliesin Fellowship, which focused primarily on the work of the Fellows at Taliesin, is now researching for a second book which will feature the work of former apprentices who have not been in architecture on their own following their Taliesin experience. I have invited former apprentices to send their remembrances and recollections of those experiences and their effect on their subsequent careers. His address is 6 Hettinger Court, Monticello, IL 61856; phone 217-762-2728; e-mail: myronmarty@dake.edu.

The publisher of Frank Lloyd Wright’s Taliesin Fellowship, by Moran and Shirley Marty, is offering the paperback, edition of the book to subscribers of the Newsletter for $19.95 plus $4.00 s/h. (down from $55). The clothbound edition (listed at $65) may be purchased for $34.95 plus $4.00 s/h. Contact Nancy Reschly at Truman State University Press, 100 E. Normal St., Kirksville, MO 63501-4221. Phone: (800) 916-6802; e-mail: tsup@truman.edu; Web: <http://tsup.truman.edu>. To learn more about the contents of the book, which tells the story of the Fellowship from the perspective of men and women who joined the Fellowship and remained with it into the 1990s and to the present day, visit www.amazon.com.

The opinions and articles appearing in the Newsletter do not necessarily reflect the policy or statements of the Fellows Board of Directors or the Frank Lloyd Wright Foundation.

The newsmaker for July, 2002, continues next page

editor's corner

Bill Patrick

A Newsworthy Endeavor

Myron Marty, the author of Frank Lloyd Wright’s Taliesin Fellowship, which focused primarily on the work of the Fellows at Taliesin, is now researching for a second book which will feature the work of former apprentices who have not been in architecture on their own following their Taliesin experience. Marty has invited former apprentices to send their remembrances and recollections of those experiences and their effect on their subsequent careers. His address is 6 Hettinger Court, Monticello, IL 61856; phone 217-762-2728; e-mail: myronmarty@dake.edu.

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Wright’s own specifications have authority to qualify a student as an architect, without benefit of bureaucracy?

Academia and the O-factor are killing Taliesin. But Taliesin Protestant springs eternal. Conflict resolution is needed, a divestment of falsity. The overdone role of the third Mrs. Wright - like the notion of Mary-ath the Mother-of-God in orthodoxy - has apparently produced a Stockholm syndrome in the Curia. But such cannot prevail where truth and conflict resolution is needed, a divestment of falsity. Taliesin Protestant springs eternal. This task falls to those who have basked in the bratiance of the idea when they were enrolled as apprentices at Taliesin. In the ecletic world of today we are somewhat astonished to see that the work of Wright has become codified and is regarded as just another “style” to be selected. We are appalled that the study of Wright is given a week or two in the history of architects, and that no conclusions are reached or suggested by academia to students who seek to become architects.

Now we must deliver the message.

Deirdre Treacy Babcock
Santa Monica, CA.

Such student structures as the one referred to here are now featured at Taliesin with future student-handwork to be more in conformance with the nature of the original Wright buildings.-ED.

In Passing . . .

Jackson L. Wong

Jackson Wong, Taliesin fellow, was born in Vancouver, B.C., Canada in January 1923, the son of Chinese immigrants Mann Dick Wong and Wah Mee Tong. Jackson, who was 83, died at home in Portland, Oregon, June 1, 2002 of complications associated with age.

He graduated from Vancouver schools and attended the University of British Columbia majoring in architecture. Following high school he played saxophone with jazz groups and for a time studied with famed jazz saxophonist Ben Webster.

In 1949 he was accepted to the Frank Lloyd Wright Studio and School as a Wright apprentice the next six years at Taliesin North in Spring Green, Wisconsin during summers and Taliesin West near Scottsdale, Arizona winter and spring. While a student of Wright he was a part of a team working on drawings for the Solomon Guggenheim Museum in New York City.

He moved back to Vancouver in 1956 and worked for a number of architectural firms. In 1962, after a brief stint in Belingham, Washington, he and his family settled in Portland where he joined the architectural firm of John Storrs.

Wong was involved in the design of some of the earliest structures in Sunriver, Oregon. Later he formed his own firm and designed the Inn at Otter Crest and numerous residences and buildings in Oregon and Vancouver.

He is survived by son Aaron Wong and daughter Hana McMillen, and two granddaughters, Rachel and Jessica Wong. His niece and nephew Lesley Young and Bryan Wong live in Vancouver.

A memorial service was held on his residence houseboat on Saturday, June 15, 2002, and his ashes were scattered in the Multnomah Channel in front of the houseboat.
The Future of Learning by Doing

Learning by doing.

by Jim Goulka
CEO, Frank Lloyd Wright Foundation

What that means depends upon the speaker, the people and the times. In the early days of the Taliesin Fellowship it meant basic agricultural work supplemented by time with Mr. Wright. A few years later it meant building housing and work structures in the desert and in the valley with instruction and tutelage from Mr. Wright.

For more than 25 incredible years it meant working on a multitude of projects, rebuilding the Taliesins, doing Mr. Wright’s bidding as he satisfied clients on a torrent of projects.

Later it was learning with Wes Peters, Jack Howe, John Hill and others.

By the mid-eighties it became clear that the apprenticeship had to change to meet the evolving demands of the profession and those who regulate it and license its practitioners. Mrs. Wright took the first steps to accreditation for the School of Architecture. To meet the demands of an accrediting board, new structures had to be built. Most importantly, the life of the Apprentice changed. Structured programming, whether individual work or group learning, became an important part of the life of an Apprentice at Taliesin, supplementing, and in some cases supplanting, the time in the studio, working on construction, doing maintenance or participating in the other activities of Fellowship life.

An Apprentice today must juggle a wider variety of demands on his/her time than at any time in the past. Whether this is good may be open to debate. What is clear is that the demands cannot be ignored if we expect our Apprentices to take their rightful place designing the world’s buildings.

With so many demands competing for their time, Apprentices have become jealous of the time they allocate to any activity. A group of gifted, assive individuals, they expect to be provided with the best experience possible during their Apprenticeship. Thus, they expect to be well used in the studio, well taught in the classroom, and well-mastered on construction.

To meet these demands, the School of Architecture is broadening the array of experiences available to the Apprentices. In studio work, Taliesin Architects Ltd. forms the backbone of the opportunities to learn by doing. Yet in today’s world, TA cannot be expected to provide all of the types of experience useful to a group of 18-25 Apprentices who are each learning at an individualized rate. For this reason, the School is beginning to reach out to practicing alumni who can offer one or two Apprentices additional opportunities to work in their own studios or firms. The School sees this as an excellent way for Apprentices to learn the real meaning of working on live projects while providing the hosting firm low cost assistance and a way to connect to the intellectual life and the future of Taliesin. Any former Apprentice who would like to enable current Apprentices to learn by doing in their firms should contact Jay Pace, Assistant Dean, at jaypace@hotmail.com or 480-627-5370.

One of the hallmarks of the School is the advisory process in which each Apprentice is assigned an Advisor and an Advisory Team comprised of members of the Fellowship, some practicing architects and others involved in the allied arts or school administration. The breadth of the advisory team is one of its strengths. The School is also embarking on a program to broaden the pool of potential team members to include non-resident alumni and former Apprentices. By structuring the advisory program, whether individual work or group learning, the breadth of the advisory team is one of its strengths. The School is also embarking on a program to broaden the pool of potential team members to include non-resident alumni and former Apprentices. An Advisory Team comprised of members of the Fellowship, some practicing architects and others involved in the allied arts or school administration. The breadth of the advisory team is one of its strengths. The School is also embarking on a program to broaden the pool of potential team members to include non-resident alumni and former Apprentices. An Advisory Team comprised of members of the Fellowship, some practicing architects and others involved in the allied arts or school administration. The breadth of the advisory team is one of its strengths. The School is also embarking on a program to broaden the pool of potential team members to include non-resident alumni and former Apprentices. An Advisory Team comprised of members of the Fellowship, some practicing architects and others involved in the allied arts or school administration. The breadth of the advisory team is one of its strengths. The School is also embarking on a program to broaden the pool of potential team members to include non-resident alumni and former Apprentices. An Advisory Team comprised of members of the Fellowship, some practicing architects and others involved in the allied arts or school administration. The breadth of the advisory team is one of its strengths.

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Jim Goulka

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I look forward to meeting as many of you as possible at the reunion in September.
The Building Design

- The abstracted design element is the building expression; the plans, sections and elevations are the solution.

- Once the design element is selected the floor plan becomes the central generator for the building (mass) design.

- By rotating the element, section, and elevations about the floor plan it is possible to simultaneously integrate the entire project determinates into the building design process.

- The building design process is an organic synthesis, similar to the abstraction process. All factors that influence the building design are fused into the final building form (mass) and function. The design determinates include, but are not limited to view, sun, wind, topography, materials, and technology.

- The construction document phase and building construction phase are the final steps in the building process. During these phases the architect prepares working drawings, specifications, contracts, and represents the client during the building construction. These phases constitute the business part of architecture and are beyond the scope of this essay.

Materials - Texture - Colors

- An old ponderosa pine stump and the on site rock became the source of the material, texture, pattern, and color scheme for the project.

- These indigenous objects fit into the organic, but are not the real organic, only a means of expressing the organic. The organic is contained in abstract spirit of the element and generated into the final building design.

- A just cause is not ruined by a few mistakes.
- A just cause is not ruined by a few case studies.
Fellows Elect Three New Directors

Jack P. Lee, (1958)

After a year at Miami University School of Architecture, Oxford, OH, learning about Mr. Wright and the Taliesin Fellowship, Jack Lee believed that it was “a special place.” He applied and was subsequently interviewed by Mr. Wright and joined the Fellowship in May of 1958.

During his two-year stay at Taliesin, Lee restored Alfonso Iannelli’s Midway Gardens’ sculptures, which were placed at the entry bridge to Taliesin along with many other pieces. His work at Taliesin included the Stromquist and Oliff residences, the Marin County Civic Center, and the Luechauer Clinic.

After leaving the Fellowship, he worked for Gunnar Birkerts (Birkerts & Straub, Inc.) for the next three years before joining Alden B. Dow in 1963 as project designer. He received his registration in community planning in 1974. Lee has remained with the firm, now known as Dow Howell Gilmore Associates, Inc., and continues as project designer and master planner. In 1984, he became a vice president of DHG Associates and joined its board of directors in 1994. In 1991, Governor Engler named Lee to the Michigan State Board of Community Planners. His main areas of design experience are in college, university, theater, community planning and health care. With a staff of 26, DHG has offices in Lapeer and Palm Beach and maintains the Alden B. Dow philosophy. Lee relates that the “learn by doing” experience with the Taliesin Fellowship has always been the foundation of his education as an architectural designer.

H. Patterson Fletcher, (1960)

H. Patterson Fletcher apprenticed at Taliesin in 1960 for three years, citing Jack Howe as being most influential in his work. He mentions Ling Po who tutored him in rendering and Davey Davidson who recommended Wright sites for him to visit and study. This produced an extensive photo collection.

Fletcher credits Joe Fabis and Ken Lockhart for instruction in building, and recalls the influence of Wes Peters, Jack Howe, Gene Masselink, and Davidson for design. He remembers the spiritual contribution of Ling Po and the “learning by doing” life at Taliesin in shaping his own design ability.

After serving in the submarine service during the Viet Nam War, Fletcher moved to Florida and eventually set up his own practice in Bradenton. He is licensed to practice in 26 states although most of his work is centered in Florida.

Fletcher organized the Southeastern Chapter of Taliesin Fellows in 1993, and served as its president. The Southeastern States Chapter had several meetings around the state of Florida, including a symposium at the campus of Florida Southern College. A group of seven active members prepared an exhibit of their work as well as Wright’s southeast work—Charlesey Austin Residence, Greenville, S.C.; Leigh Stevens “Auladras Plantation,” Yemassee, S.C.; George and Clifton Lewis Residence, Tallahassee, Florida; and Florida Southern College buildings in Lakeland, Florida—and the work of William Wesley Peters (Van Wezel and Ruth Eckerd Performing Arts Hall) and Gene Masselink (doors for Palm Beach residence). The exhibit remains on display at Florida Southern College.

Arthur Kimball Thompson, (1967)

Arthur Kimball Thompson, AIA, was a Taliesin apprentice in 1967-1968 and moved to the island of Oahu, Hawaii the autumn of 1968. He received a BFA Arch degree from the University of Hawaii in 1972. Graduate school, involvement in sailing, canoe paddling, Polynesian history, travel, further “apprenticing” with several talented Architects in Hawaii and further immersion into a tropical lifestyle all accompanied the establishment of his Architectural practice in Hawaii in 1978.

In addition to his practice, he has taught architectural design studios at the University of Hawaii, was editor of Hawaii-Paciﬁc Architect, participated as officer in various community and professional organizations, and was a youth soccer coach.

He previously served on the Board of Directors for the Taliesin Fellows from 1993 to 1996. Recent AIA Honolulu design awards include the Kailua Beach Park Canoe Halau, 2001, and Diamond Head Residence, 2002.
The Hebrew Academy: Aaron Green Associates

The Hebrew Academy is being developed from Green’s master plan. Novie reports that the project will take several years to finish in its entirety, and Randolph Henning, a North Carolina architect, acting as Associate Architect for Contract Administration has provided current photographs of several buildings. Henning reports that the scope of the work involves the total North Carolina campus for the Hebrew Academy is being developed from Green’s master plan. Novie and the Green staff are meeting the challenge of carrying out Green’s “dream project”, and are being supported by the original clients who chose Green for the design with its emphasis on humanist organic design.

In April John Rattenbury and Yumi Doi of the Taliesin Architects traveled to Japan at the request of Tokyu-Fusodan Company who wished TA to be design consultant on their 205-unit condominium project in Tokyo.

Rattenbury explained that the developers have a good site, one of the few open spaces of land in this very crowded city. “Unfortunately, the conditions were such that we had to turn the job down. It turned out that they had already designed the buildings and all they wanted from us was to be able to use the name Frank Lloyd Wright on the project.”

Following is a quote from our letter explaining why we walked away from the job.

“On behalf of Taliesin Architects, I would like to express our appreciation for inviting us to Tokyo to discuss your project. Your site is magnificent and your venture will undoubtedly be a great success. I’m sure that you understand the reasons why Yumi Doi and I were compelled to decline your offer to serve as a design consultant.

“The compressed time schedule and the advanced stage of architectural design might have been resolved. As I explained at our meeting, our real problem was with the use of the name “Frank Lloyd Wright.” His work and ideas continue to be recognized around the world, and no country pays him higher respect than Japan. Whenever a project is built with his name attached, it is our responsibility to ensure that the design has integrity and truly reflects the principles of organic architecture. We can never give the architectural critics an opportunity to say that a design with name “Frank Lloyd Wright” attached is a compromise. It would reflect badly on both Taliesin Architects and the developer.”

“If there were more time for us to work with you, I believe an appropriate design solution could have been achieved. However, economic and market conditions often force developers to make difficult choices. We understand the reasons why you often have to work under conditions of high pressure. We sincerely hope that our meeting will be considered as a door that has been opened. It would be our pleasure to work with you at a future time, and I extend an invitation to you and your associates to visit us at Taliesin West. We will try to be as gracious hosts to you as you were for us.”

Rattenbury added, “However, we did get to meet four of the alumni apprentices. It was very moving to see Raku Endo (the son of Mr. Wright’s assistant on the Imperial hotel). We also saw the Jiyu Gakuen school now beautifully restored. It is now virtually the only building by Frank Lloyd Wright in Japan.”

We applaud the integrity of Rattenbury and the Taliesin Architects. This is the way it must be done!

Jiyu Gakuen photos courtesy of John Rattenbury

wright on . . .

On receiving “The Three Graces” handpainted platter from Redwing Potteries

On receiving “The Three Disgraces” handpainted plate from Redwing Potteries

“...It should be called “The Three Disgraces” -- decoration like that should never be done to a noble piece of clay!”
Become a member of the Taliesin Fellows and support our on-going work of returning the two Taliesins to their original design as executed by Wright prior to his death in 1959, and in the cause of furthering organic architecture. Members will receive the Taliesin Fellows Newsletter, published quarterly, and Journal of the Taliesin Fellows.

Annual membership dues are $50-Friends of Fellows (open to all); $40-Fellows (alumni of the FLLW School of Architecture, former apprentices, or affiliation with the Taliesin Fellowship) and $25-Student (with proof of full-time status). Foreign subs add $12. Send your check (on a U.S. bank) made payable to Taliesin Fellows, P.O. Box 5930, Scottsdale, AZ 85261-5930.

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Arthur Dennis Stevens
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Arthur Thompson
LaDon VanNoy

The mission of the Taliesin Fellows is to preserve the principles of Organic Architecture as conceived by Frank Lloyd Wright and to further the practice and understanding of this fundamental and unique approach to Architecture.

To fulfill its mission, Taliesin Fellows:
• Serves as a medium of exchange among apprentices from all the years, including the present
• Serves as a sounding board to Frank Lloyd Wright building owners, academia, and the general public, to the extent appropriate to each
• Publishes a Journal, Newsletter and other informational and educational pieces
• Presents educational programs and events
• Documents the work and contributions of those apprentices who studied under Wright from 1932-1959 during their life at the two Taliesins
• Serves as the alumni association of the Frank Lloyd Wright School of Architecture
• Promotes the work of architects involved in Organic Architecture.

The Mission of the Taliesin Fellows

Board of Directors

For more reunion information and registration form, contact via e-mail taliesinreunion@yahoo.com, or LaDon VanNoy, e-mail: ladan3@mindspring.com.

Nicholas J. Toronto, Scottsdale AZ is available for assistance in travel arrangements. 1-800-658-5869; e-mail: nicholas@primeview.com.

John Amarantides, apprenticed in 1931, designed the reunion logo for the 60th reunion in 1982 and the new 70th reunion symbol shown here.