PORTLAND SOCIETY FOR CALLIGRAPHY

30th Anniversary

JOURNAL

APRIL 1999

The Portland Society for Calligraphy
30th Anniversary Journal
April 1999

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The Portland Society for Calligraphy is a non-profit society organized to promote the fine art of handwriting and is funded by membership dues of $25 (U.S.) payable on January 1 each year. The Society is directed by volunteer board members: President, Marge Rood; Treasurer, Carol Patterson; Secretary, Maggie Rogers; Cliff Mansley, Sue Minkoff, workshops; Alesia Zorn, membership; Carol DuBosch, Sharon Raddle, at large; Cyndie Christiansen, Menucha; Judi Peterson, referrals/telephone; Advisory Committee: Barbara Getty, Inga Dubay.

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Cover Artwork

Front:
The Flowers of Tomorrow, Carol Erickson DuBosch
Gouache, Roma Paper, 11" x 11"
Center Seed Image: Hand Carved Stamp

Inside Front:
North Among Green Vines, Lloyd J. Reynolds
Ink, Paper, Vermilion Title, 6" x 8"

Two brushes & a Speedball C-2

A Conversation with Carol Erickson DuBosch
By Maggie Rogers

"I've been thinking about letters since I was twelve," said Carol. "My first lettering class was the summer after seventh grade. I was very good at it and the letters intrigued me." Curious about Carol's calligraphy and teaching background, I sat by her plant-lined living room window one sunny afternoon full of questions, feeling excited and a little awed.

"In high school, my art teacher was a student of Lloyd Reynolds. Calligraphy was her passion, and I was eating it up. I became the school sign maker. I got all those positive strokes for things that I loved to do. There's so much to positive reinforcement at an early age."

"Then I went to Portland State University, and I took lettering from Lloyd Reynolds at the Portland Art Museum School. Probably the first or second evening of class I told him that I lived just a few houses down the street from him and asked if he would like to ride to class together. He didn't want to deal with driving. His mind was elsewhere." And so his wife drove them, giving the college freshman and the teacher a chance to talk. What did you talk about, I asked?

"Not the lettering. Mostly he worried that I didn't have any languages. When I had an opportunity to study in Italy during my junior year, Lloyd wrote one of my recommendations. He was delighted that finally I'd be getting some language, albeit, Italian."

"I earned a degree in Graphic Design from Portland State in 1967, with a concentration in calligraphy taught by Lloyd and by Jaki Svaren. I took all the art classes offered, but still liked calligraphy the best. At the time I was sure I wanted to become a calligrapher."

Then what?

"After I was married, I went to the east coast and had two children. In my five years there I didn't do any calligraphy. I don't think I even owned a pen. I moved back to Portland, was up to here in babies, and said, 'Hmm, I think I miss that pen.' So in 1976 I became active with the Western American Branch of the Society for Italic Handwriting, later serving as vice-chairman, membership secretary, and co-chairman."

She also organized Menucha retreats for five years. We reminisced about them and the

two international calligraphy conferences she directed in 1987 and 1991 in Portland where I had first watched Carol in action.

Carol started teaching in her home in 1980. "I taught ten people at my dining room table for two years. Then a community college teaching position opened up and someone knew I was teaching at home, so I sort of fell into it. Someone told me that to be a good teacher you have to care very much and be very good at what you want to teach. Just care, very much."

"I'm currently teaching credit classes, both beginning and advanced calligraphy, at Portland Community College, Clatsop Community College in Astoria, and at the Multnomah Art Center in Portland. I also do some out-of-town workshops."

"Besides Lloyd and Jaki, my teachers have been Lois McClelland and many workshop instructors from across the country. I take a lot of workshops. And I go to calligraphy conferences every summer."

Motto II Brush Gouache, Handmade Paper, Stitched 8.5" x 18"

Half of Carol's work area

Motto I Gouache, Paper 7" x 7"

"Which classes do I love? I love to teach beginners. 'This is a pen. This is a bottle of ink. This is A.' It's the transformation that can occur in eleven weeks. When you think about it—going from not knowing what a lettering pen looks like, to learning a script and being able to write it in three sizes, working with some watercolor and ink, and creating a small book—that's a huge amount of work." Carol spread her arms wide to punctuate her point.

"Whereas in that eleven week period with an intermediate or advanced person, I might tweak their italic, increase their layout skills, or show them a new technique. These are incrementally smaller steps—after that big SWOOSH with beginners. I guess I like the big gains!"

"As a calligraphy teacher I am able to help students develop a useful and valuable skill. I've always felt it's important to teach people how to learn. After all, what happens when, ten years down the road, a person wants to make a pie or put washers in faucets if we haven't taught them how to learn?"

I wondered what she found pleasurable in free-lance work. Carol smiled and began ticking them off like the lines of a poem.

"One, it allows and enables me to do work I would never dream up myself. The variety I can accomplish is very helpful to me as a teacher–ideas I can show my classes. Two, I can work in my bathrobe, at six a.m. or at midnight. I don't have to drive anywhere. Three, I get to meet wonderful people and really get to know them."

What about the deadlines? How do you deal with those?

"Knowing that I am not able to control the flow of work, when I accept a job, I do it right now—regardless of the deadline. I don't know when the next call will be, and I really want to be free to do as much work as I can."

Needing a stretch, we walked into her compact, organized workroom with its symbols of her craft: a six-foot Ticonderoga yellow pencil up high, cups of pens, brushes and sticks, rows of brightly colored jars of ink, lettering on books, walls, and fabric-covered chairs. In front of us was her sloped writing table and flat working space.

I marveled at the easily accessible storage. "My mother always said, 'A place for everything, and everything in its place.' Whenever I buy new stuff, I have to find it a home."

"I keep order by doing daily mail one piece at a time. If I'm going to write a letter, I put it under this rock, and then write. If I need to pay a bill, I write the check then." She grinned resignedly. "I know it's compulsive, but in a place as small as this...," and she gestured around the room.

Carol turned to the counter-height table along the opposite wall, pointing to the paper cutter. "I don't think I could get out of bed in the morning without it." We chuckled and she noted the advantages of standing up to work: "Lots of free arm movement, especially because I often have things to do that are big."

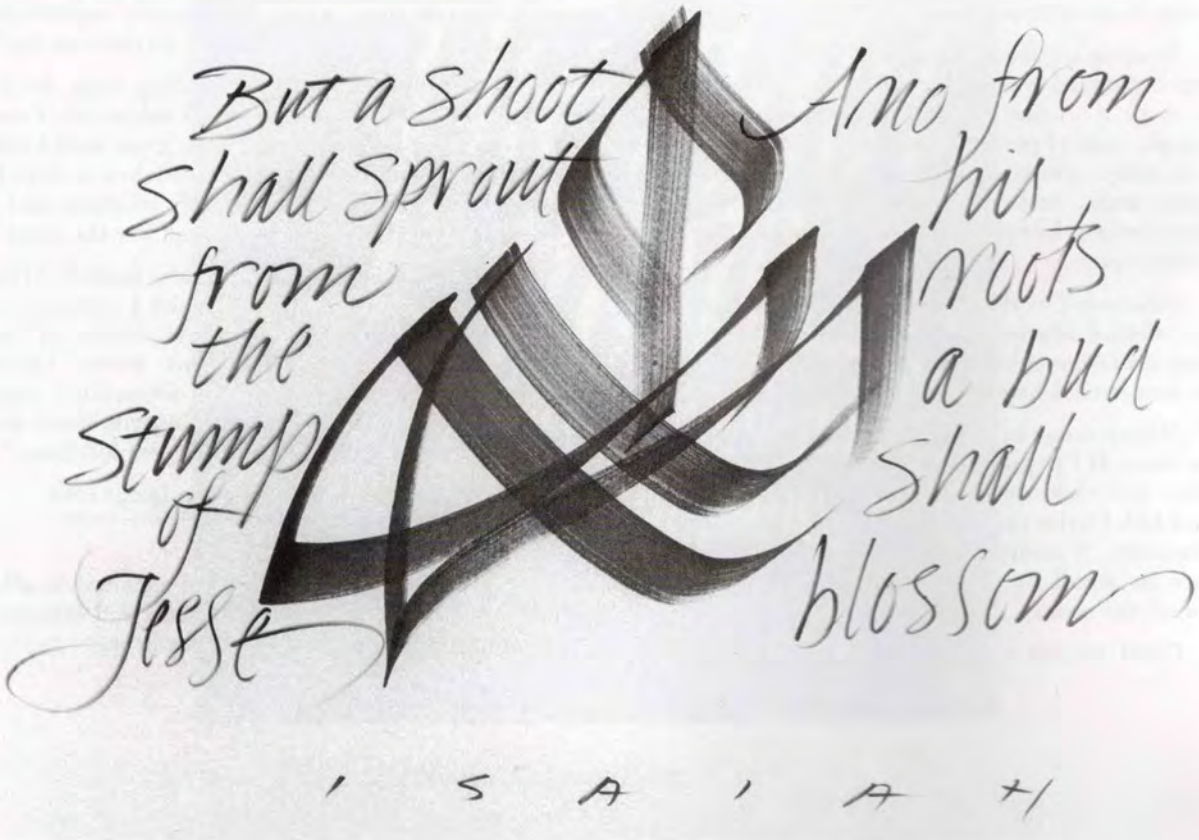
Standing before two ceiling high bookshelves full of art references, I asked her if she were to sit for a portrait, what tools would she hold? Carol picked out two brushes, a Speedball C-2, and a bone folder. We laughed, and I asked what lettering had moved her the most.

After thinking for a time, she replied, "The Trajan Column in Rome. When I visited it at the age of twenty, I sat in the middle of the courtyard, in October, and wrote Lloyd Reynolds a post card. A memorable day! Those inscriptional Roman Capitals move me because of Lloyd's extreme respect for them."

And then we adjourned to her garden.

Maggie Rogers is co-editor of a journal on wild mushrooming, gardens haphazardly, and occasionally poses as owner of Fungal Cave Books.

Summer Afternoon Reproduction Book 4.25" X 2.75"



Isaiah CHARLES LEHMAN STIFF FELT, SIGN-MAKER'S INK; FINE FELT MARKER 40" x 36"

Charles Lehman was a student of Lloyd Reynolds at Reed College and at the Portland Art Museum School. Chuck received a Master of Art in Teaching, then published six Lloyd Reynolds' books, several more of his own, and others, under the banner of The Alcuin Press.

His research in italic handwriting in England and Scotland was published as v.III, n.1, 1979 of *Visible Language*, Cleveland, Ohio.

After republishing the British *Beacon Writing* series and presenting it for adoption by the Oregon Board of Education as a first italic handwriting text, he later withdrew it in favor of the Getty-Dubay italic handwriting manuals.

Italic Handwriting for Everyone

By Carol Patterson

Interviewing
Barbara Getty and Inga Dubay

One could ask: Why is handwriting important when we have e-mail and fax machines?

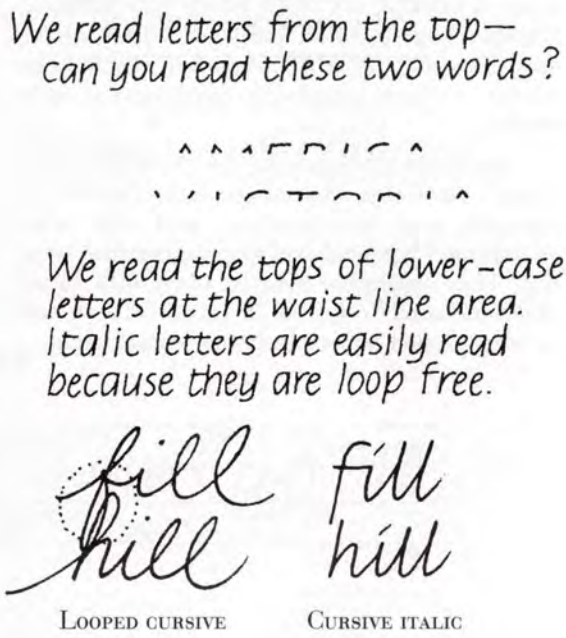
The answer, of course, is that handwriting is convenient. Legible handwriting helps us take quick notes for later use, perhaps to study, and for discussion. Clear handwriting enables us to organize ideas and provide records of our personal lives.

Each person has a natural writing rhythm, regardless of training, which makes handwritten messages uniquely personal, enhancing our lives in this age of technology.

A legibility crisis exists in America today.

Handwriting is so poor that the notation "please print" appears everywhere. Illegible handwriting often develops when the students are in high school, causing teachers to struggle with poorly written homework there and even later at the college level.

The cause seems to stem from overlapping looped ascenders and descenders and from the students' challenge of having to learn fifty-two new letters for cursive. Students also might encounter several writing styles during those important elementary grades, especially if transferring from one school district to another. Currently, there probably are more than twenty writing systems being taught in America.



Looped cursive Cursive italic

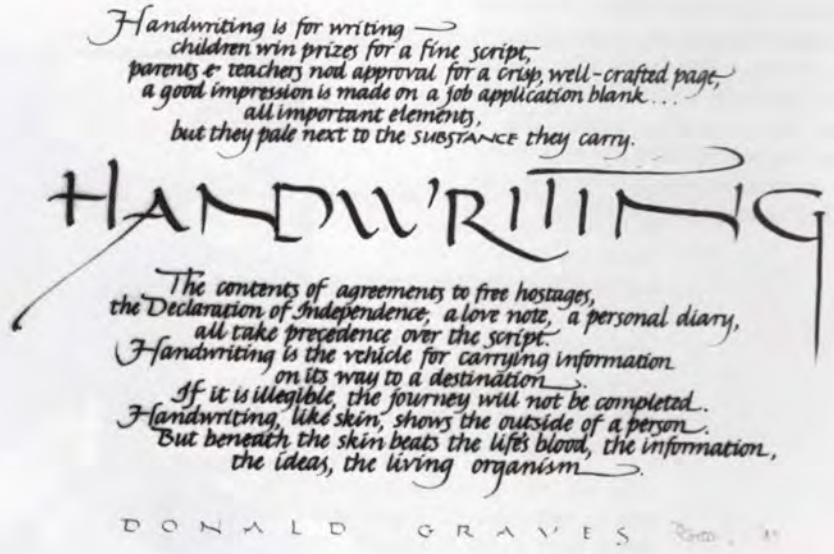
Interested writer and Barbara Getty at workshop

A handwriting improvement workshop providing loop-free, legible, basic and cursive italic was presented by Barbara Getty and Inga Dubay at their annual free workshop in Portland on January 23, 1999, which was National Handwriting Day and John Hancock's birthday. The purpose of the workshop was to help adults reclaim legibility through simple strokes.

Barbara and Inga continue the tradition of Lloyd J. Reynolds, who taught both of them calligraphy and handwriting, and who also encouraged his students to promote fine writing. They remember hearing Lloyd talk about children being "crippled in school" due to the various looped styles of writing being taught.

The Getty-Dubay duo has written several instructional books published by Portland State University, including *Write Now* and *Italic Letters: Calligraphy and Handwriting*, which are for adults. In addition, they have written the *Getty-Dubay™ Italic Handwriting Series* of eight books for grade school children, and the video, *Write Now: Italic Handwriting!*

Parents in every state across America use the *Getty-Dubay™ Italic Handwriting Series*, which is becoming the standard for kindergarten through the sixth grade for home schoolers. The self-directed italic series utilizes natural rhythmic hand movements, making the transition from the print script, *basic italic*, to *cursive italic* easy and with legible results. Many private schools also use the Getty-Dubay italic.



Handwriting BARBARA GETTY INK, VELLUM 18" x 15"

Through the efforts of Barbara, Inga, Kay Fujita, Charlie Blank, and many others, the Portland Public Schools began teaching the Getty-Dubay italic method to children in 1983 because of the need for legibility. The school board decided that students who became successful writers might extend their confidence into other areas of their lives. Many teachers were enthusiastic about cursive italic.

D'Nealian, another writing system which was introduced nationally in 1978, is based on ovals, slants 17 degrees instead of five, and includes loops. In 1998 D'Nealian was recommended by some handwriting committee members in Portland to replace the *Getty-Dubay™ Italic Handwriting Series*. After several months of debate, the school board decided on a dual adoption.

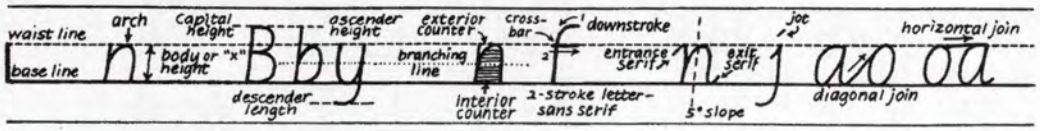
BASIC ITALIC

A quick brown fox
jumps over the lazy dog.

CURSIVE ITALIC

A quick brown fox
jumps over the lazy dog.

VOCABULARY

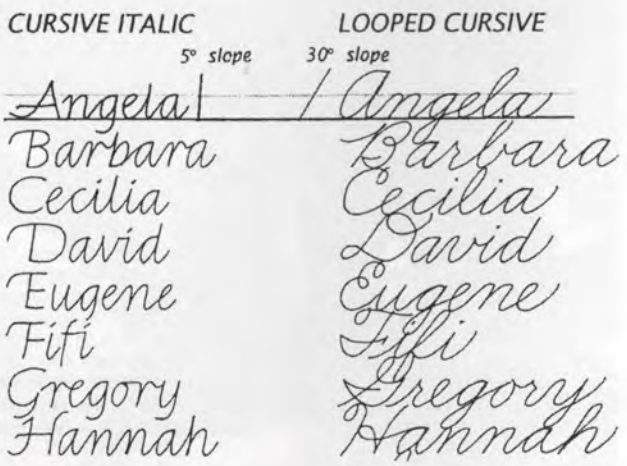


INGA DUBAY AT PSU ANNUAL HANDWRITING WORKSHOP

HANDWRITING PROGRAM	LETTER SHAPE CHANGES: MANUSCRIPT TO CURSIVE		LETTER SLOPE CHANGES: MANUSCRIPT TO CURSIVE
	CAPITALS	LOWERCASE	
Getty/Dubay	1	1	None (all 5°)
Style B	26	26	52 (0° to 30°)
Style C	26	26	52 (0° to 25°)
Style D	26	26	52 (0° to 30°)
Style E	18	13	None (all 17°)

Look at the examples of cursive italic and looped cursive. Compare the two styles of writing. Notice the differences in letter shape, letter slope, capital height, ascender height, and descender length.

There are many styles of writing you need to be able to read. Practice reading looped cursive. To help read the looped cursive letters, each name contains both a capital letter and its lowercase version.



From the Instruction Manual *Getty-Dubay™ Italic Handwriting Series*

Comparison

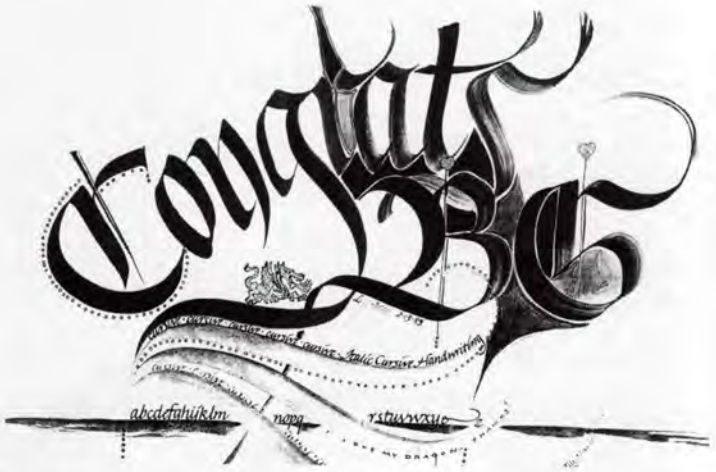
Getty-Dubay Style	D'Nealian Style
K K	K K
k k	k k
L L	L L
l l	l l
M M	M M
m m	m m
N N	N N
n n	n n
O O	O O
o o	o o
P P	P P
p p	p p
Q Q	Q Q
q q	q q

The task of encouraging the teaching and use of non-looped cursive italic in schools outside of Portland rests with every calligrapher. For more information on how to work towards italic handwriting in your area, contact:

Alba Scholz, PSU Press Manager
503-725-4891
Kay Fujita, 503-234-8614
Inga Dubay, 503-228-0809
Barbara Getty, 503-645-1849

Getty-Dubay materials are available through Portland State University Continuing Education Press at 1-800-547-8887, extension 4891, or by e-mail: <press@ses.pdx.edu> In addition, their web site is <http://extended.pdx.edu/press/>

Saturday, January 22, 2000, the day before National Handwriting Day, will be the next Getty-Dubay Handwriting Workshop. It will be held in the Smith Center ballroom at Portland State University. It's free, and so is parking on Saturday. We hope you'll plan to be there with your friends and family!



Calligraphy by Fran Sloan, 1983, on the occasion of Getty-Dubay italic being adopted by the Portland Public Schools.

Remembering

Fran Isobel Sloan 1947-1998

By James Cloutier

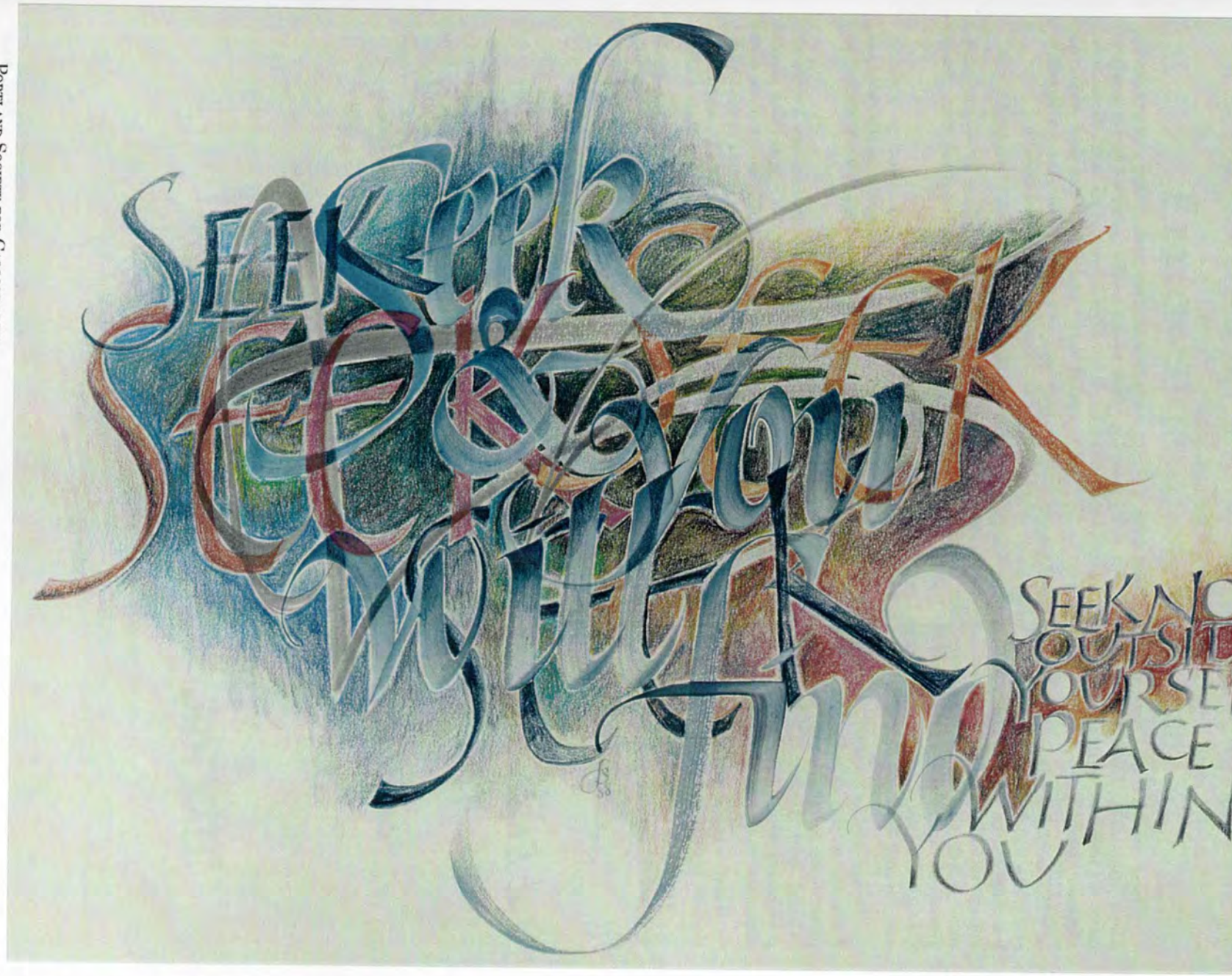
When I first met Fran Sloan (it was Strom in those days) little did I realize the extent to which she would impact my life. As artists—me, an illustrator and cartoonist seeking to become a calligrapher and Fran, a superb calligrapher later to integrate painting into her work—we recognized in each other the exhilarating urge to create, to make art. We celebrated that recognition by constantly sharing ideas, directions, and projects in an exciting atmosphere of mutual encouragement and support. That first meeting occurred over fifteen years ago. Each time we met in subsequent years, whether in her studio or at a workshop or retreat, Fran never failed to greet me with eager anticipation to hear about my latest creative endeavor. I, in turn, relished hearing about her most recent works in progress.

After Fran moved to Portland from Eugene, we didn't see each other as often, which made those times we did even more special. If I happened to be feeling uninspired or in doubt about a particular project, all I had to do was give Fran a ring, or if in Portland, drop by her downtown studio for a good round of uplifting energy. If I was feeling particularly depressed, I didn't need to see a therapist but just get in touch with Fran. These visits produced such a wonderful exchange of joy and laughter and renewed belief in our respective missions as artists, I sometimes wonder now why we didn't see each other more often.

In recent years, Fran and I discovered we not only shared a mutual fulfillment through the creative process, but walked a similar spiritual path as well. This realization added an extra dimension to our conversations and visits, strengthening the bonds of our already deep friendship. It's difficult for me to imagine that Fran is no longer with us on the physical plane. To be sure, her presence persists in the legacy of all her wondrous creations. The light of her magnanimous spirit still shines, and the memory of her bright, sparkling face in my mind's eye has yet to fade. Along with her many, many friends, teachers, former students and family, I miss her terribly. And I suspect were I able to ring her up at this very moment, Fran would gently admonish me with something like, "Hey super Jim, don't mourn death, celebrate life! And don't put off starting that new project one more day because this day, this moment, is really all you have." Thanks, dear Frannie, for that reminder.

In addition to being an illustrator, cartoonist, and photographer, James Cloutier is the author of ten books, including *Letters From the Heart-An Alphabet of Affection.* He resides in Eugene where he currently free-lances as a graphic designer. He also frequently travels to Kenya, East Africa.

SEEK NOT OUTSIDE YOURSELF. PEACE IS WITHIN YOU


SEEK
SEEK
SEEK

A Tribute to Lloyd J. Reynolds

By Bill Gunderson

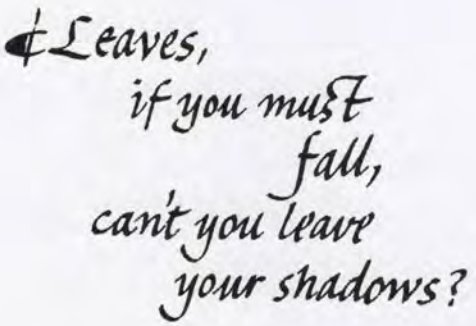
Those who did not have direct contact with Lloyd often ask, "What was it about Lloyd that made the reverence so many people feel for him last all these years?"

The answer is clear. Lloyd gave his students skills with which they were able to develop a way of learning and a love of learning-learning which empowered them with self-respect, a sense of personal worth and accomplishment. His strength awakened our minds and showed us how to see through the eyes of our hearts. Always his message was: Joy and Beauty.

In his wonderful story, *A Child's Christmas in Wales*, the great author Dylan Thomas describes the presents he received as a boy. He listed them as "Useful" and "Unuseful." He ended the "Useful" present list with "...books that told me everything about the wasp, but why...."

Lloyd was a most "Useful" gift; he was compassionate, loving, and kind.

The "why" of Lloyd after all these years might well be best explained by one of his weathergrams:



Weathergrams Lloyd J. Reynolds

Love is as strong as death. Lloyd's love packed a wallop. Just as the leaves described in his weathergram, Lloyd left his shadows for all time. These were his powerful letters and a fiery love that embraced all at once in the present. He taught our hands to dance with the grasses in eternal delight.

Lloyd was gritty, radiant, and beautiful.

He would have hated the idea of any enshrinement of a great man or reverential attitude. Reputation, fame be damned!

His essays, lectures, and speeches were an intensely intellectual experience, and the magic of these moments, events, even though a few remain on magnetic tapes, is difficult to recreate.

The things of importance are the letters he wrote, the alphabets, and the few formal pieces which show his powerful hand. All are done with uncompromising integrity to the letters of the alphabet, without any traces of vulgarity. Those are the things for which he can and should be remembered.

In the end, the best tribute calligraphers could make to Lloyd would be to find the best possible models they can, study them, and keep their nibs wet.

I repeat, the message is: Joy and Beauty!

Bill Gunderson was a close friend of Lloyd Reynolds and studied with Lloyd for many years. He became Lloyd's frequent correspondent, which led to the book, *My Dear Runemeister*. Bill taught Lloyd's method of italic handwriting to teachers at the University of Alaska, Portland State University, and Clatsop Community College.

FELLOWSHIP

is heaven
& lack of fellowship is hell:
fellowship is life
& lack of fellowship is death:
& the deeds ye do upon the earth,
it is for fellowship's sake
that ye do them,
& for the life that is in it,
that shall live on and on forever,
& each one of you
part of it.

WILLIAM MORRIS
THE DREAM OF JOHN BALL

Fellowship LLOYD J. REYNOLDS PEN AND INK VERMILION TITLE 11.75" X 17"

Let There Be Light William Gunderson Ink, Paper, Vermilion "L" 12" x 18"

Historical Note

The Portland Society for Calligraphy was formed by Lloyd Reynolds after a long alliance with the Society for Italic Handwriting in England. We were first known as the Western American Branch of the Society for Italic Handwriting.

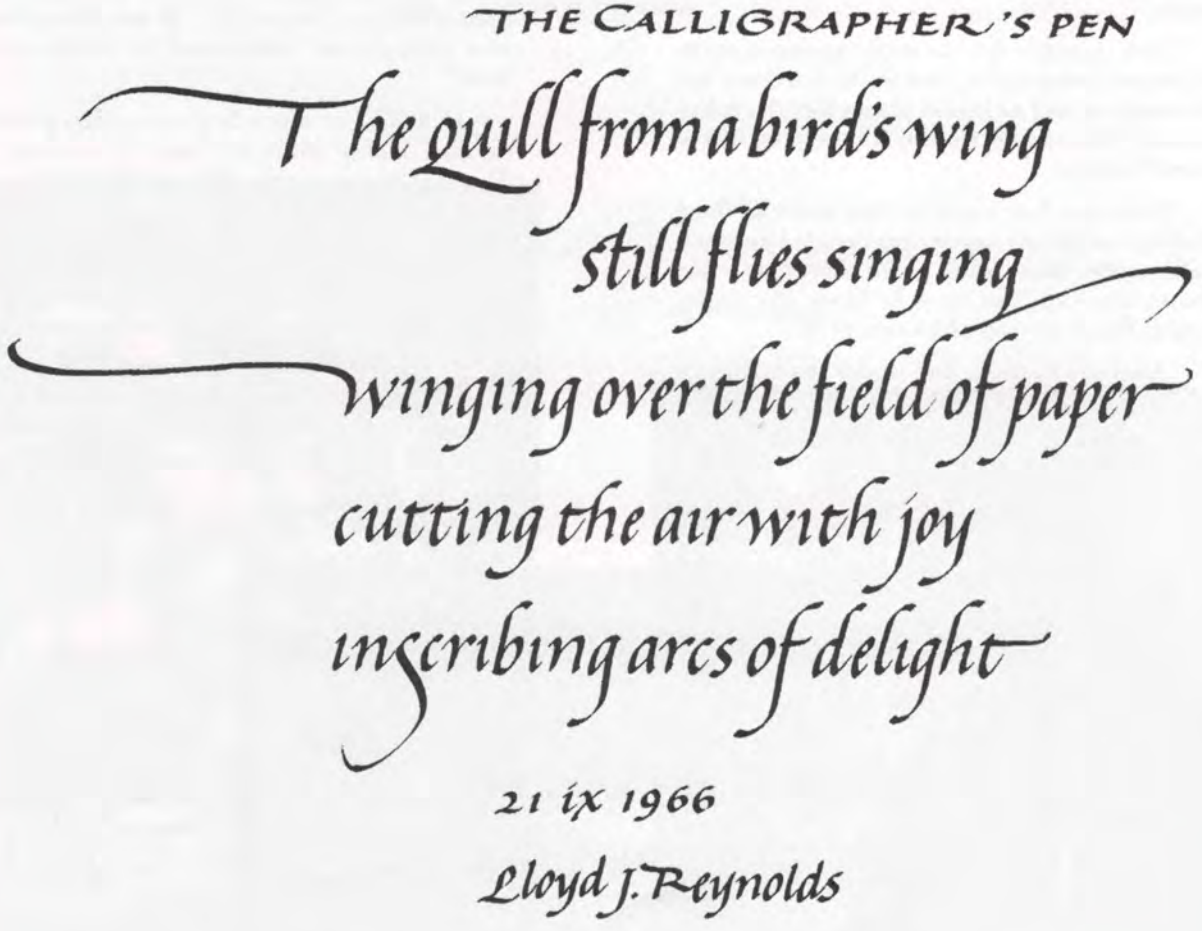
Over the last thirty years, many individuals have volunteered their time and energy as board members, officers, and workers on PSC projects. Our history records are incomplete, but we know some of those volunteers not previously noted in this issue were:

JoAnne DiSciullo	Joyce Francis	Marilyn Zornado
Jacqueline Svaren	Lawrence Wheeler	Angela Dworkin
Mary Greeley	Mary Ellen Hartman	Lorinda Moholt
Christina Pierce	Barbara Getty	Lillian Pierce
Pat Bielenberg	Maury Nemoy	Linda Thomson
Jan Tyler	Fran Strom Sloan	Robert Palladino
Betty Devine	Marilyn Manchester	Bettye Lou Bennett
Mary Ann Holden	Jeanne Biden	Ronaele Rupert
Nancy Bishop	David Griffith	Patricia Grass
Margie Steers	Mickey Templeton	Kay Fujita
Charlie Blank	Kathleen Casey	Judi Schaeffer
Lois McClelland	Claudie Meikle	Pam Luckey
Linda M. Yaple	Mary Ann McGinley David	Colleen Cavin
Talie Kingsbury	Phyllis Donivan Smith	Steve Herold
Deborah Marrel	Mary Tansill	Julie Lay
Elizabeth Bench	Elsie Petrequin Noble	Diane Flack
Connie McConnell	Goerge Zelijeznak	Ann Mueller
Theresa Bass	Diana Harger	Dorothy Dehn
Patricia Macklin	Carol Juckeland	Gloria Bryen
Kenneth Yost	Terry Louie	Joan White

To the above calligraphers and others who believe in the promotion of fine handwriting, *thank you.* In addition, we thank all the loyal members who continue their support of calligraphy through the Portland Society.

Jacqueline Svaren began to teach herself calligraphy while teaching at Grant High School in Portland. Later Jaki took seven years of calligraphy classes with Lloyd Reynolds starting in the late-'50s, having studied art history and creative writing with him in the '40s. She has considered him a mentor ever since and herself like one of "the pebbles in the pond making ripples" in others' lives. "Lloyd was the first pebble."

She earned her Masters Degree in Art Education and Design and taught at Portland State University before spending thirty years at Portland Community College teaching calligraphy, drawing and basic design.



The Calligrapher's Pen Jacqueline Svaren Paper and Ink 7" x 5.5"

Lee Littlewood's studio takes up an entire building. This gives him the ability to work off an angled table or against expansive vertical walls and floors, to use a back projection room, and to utilize a small darkroom. A member of the Society of Gilders, his tools are brushes, paints and gold leaf. He does lettering on banners and trucks, on glass, wood, and brick walls.

The signs that he has made appear outside churches, restaurants, and at the Portland Art Museum as well as inside places like the refurbished Multnomah County Library in downtown Portland.

Eons ago, Lee was a biology major at Reed College and in his senior year decided to take a calligraphy class from Lloyd Reynolds. He found lettering "fun" and he liked "the heavy, round flip at the top of an uncial 'C'."

After graduation, and under the influence of Gary Snyder and John Steinbeck's *Sea of Cortez*, Lee spent a couple of years traveling that began with his family moving from Chicago to California. During this period he wrote many letters to friends trying to figure out whether his life was going to be science or lettering. "Handwriting those letters was more fun than typing, which told me something."

Letters won out, thanks in part to Robert Palladino, who was teaching an evening calligraphy class, and who sent Lee to a sign painter named Wilbur Porterfield. It was Porterfield who showed Lee "which end of the brush to hold."

In 1971 Lee was a beginning sign painter earning eighty cents an hour at a shop in Tigard, Oregon, a job that provided entry to the union apprenticeship class taught by Ron Darby. Making patterns for drawn, built-up letters and applying paint with a soft, floppy brush was a departure from the calligraphy skill of using a tool to make direct, single-stroke letters.

"Blown away" by a weekend workshop with Father Catich in Eureka, Lee moved to northern California. There he learned from Chuck

Paint, Plywood 4' x 6' Design by Robert Palladino
Lettering by Lee Littlewood

Work in Progress

Lee and Studio

Ellsworth of Allpoints Advertising, who is "still going strong and making beautiful signs."

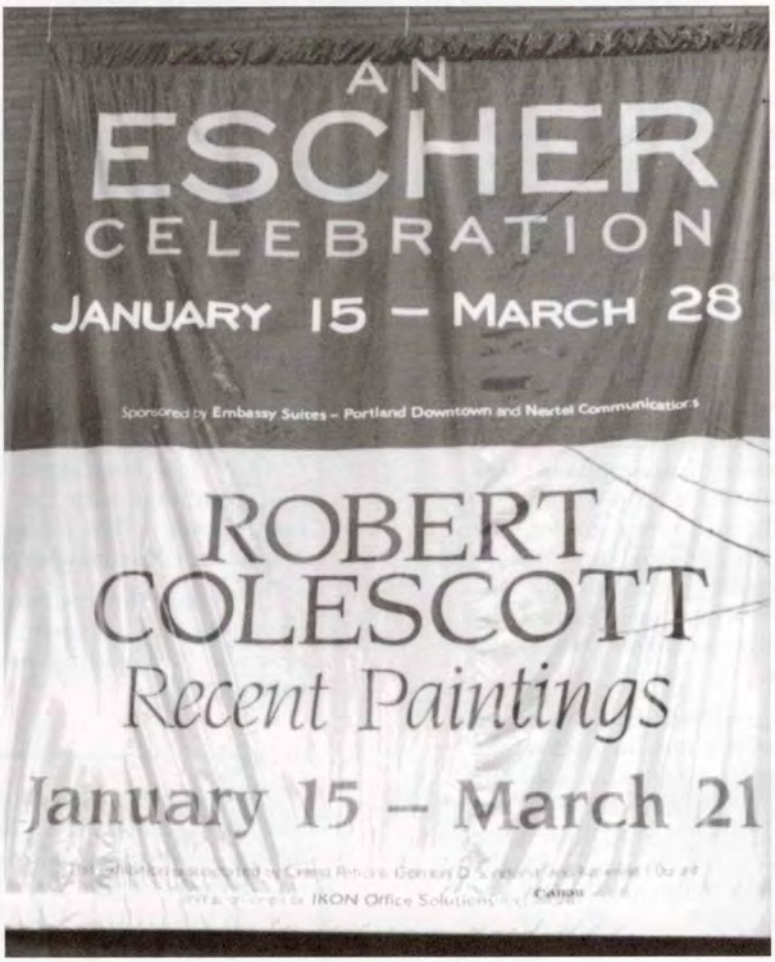
There was much to learn, but little work in Eureka, so Lee returned to Portland and started his own shop, Lee's Better Letters, which was in his home basement at first.

"Historically, many sign painters worked job to job, traveling across the country (sometimes riding freight trains), working in different shops with different craftsmen." Lee chose to work in few locations with many people, making up for the lack of outside teachers.

He shares his present site with three sign painters and a scenic artist and believes his "trade is great for people who love letters." It combines the freedom of commercial art, where the client supplies a problem and the worker provides the solution, with the joy of lettering that began as a student of Lloyd Reynolds.

Lee at Multnomah County Library

Spun Gold Leaf, Paint 3" Letters Multnomah County Library



Black and Yellow Paint Fabric 15' x 17.5'
Portland Art Museum Banner

If you're interested in sign painting, talk with Lee at Lee's Better Letters on SE 46th just north of Division or e-mail him at: alittlew@europa.com.

Recommended book: Stewart, Bill. *Sign Work: A Craftsman's Manual.* Osney Mead: Oxford, England, 1984, (an English trade school textbook). This book and other supplies are available at Pacific Coast Paint Company, 304 SE 28th, Portland.

Carol Patterson spent twenty-five years working for the dairy farmers of Michigan before moving to Oregon in 1986. She entered the art world in 1991, following a childhood dream. Her calligraphy has received awards at the Oregon State Fair for four consecutive years.

She's A Natural: Zhanna Kashubin

By Alesia Zorn

One of the great things about the calligraphic world is the diversity of people involved. Recently I had the opportunity to meet one of our many fascinating members, Zhanna Kashubin, who came to Portland about ten years ago with her family from the then Soviet Union. She brought to this area a terrific talent for watercolor and calligraphy!

Zhanna started watercoloring when she was about six years old and worked on her own for several years. In the eighth grade she took advantage of a wonderful opportunity offered her in school–professional training days. One day a week, each week of the school year, during the eighth, ninth, and tenth grades, she studied watercolor, calligraphy, and layout with professional artists, producing posters, among other things. When she finished the program she received a certificate stating she was a qualified artist.

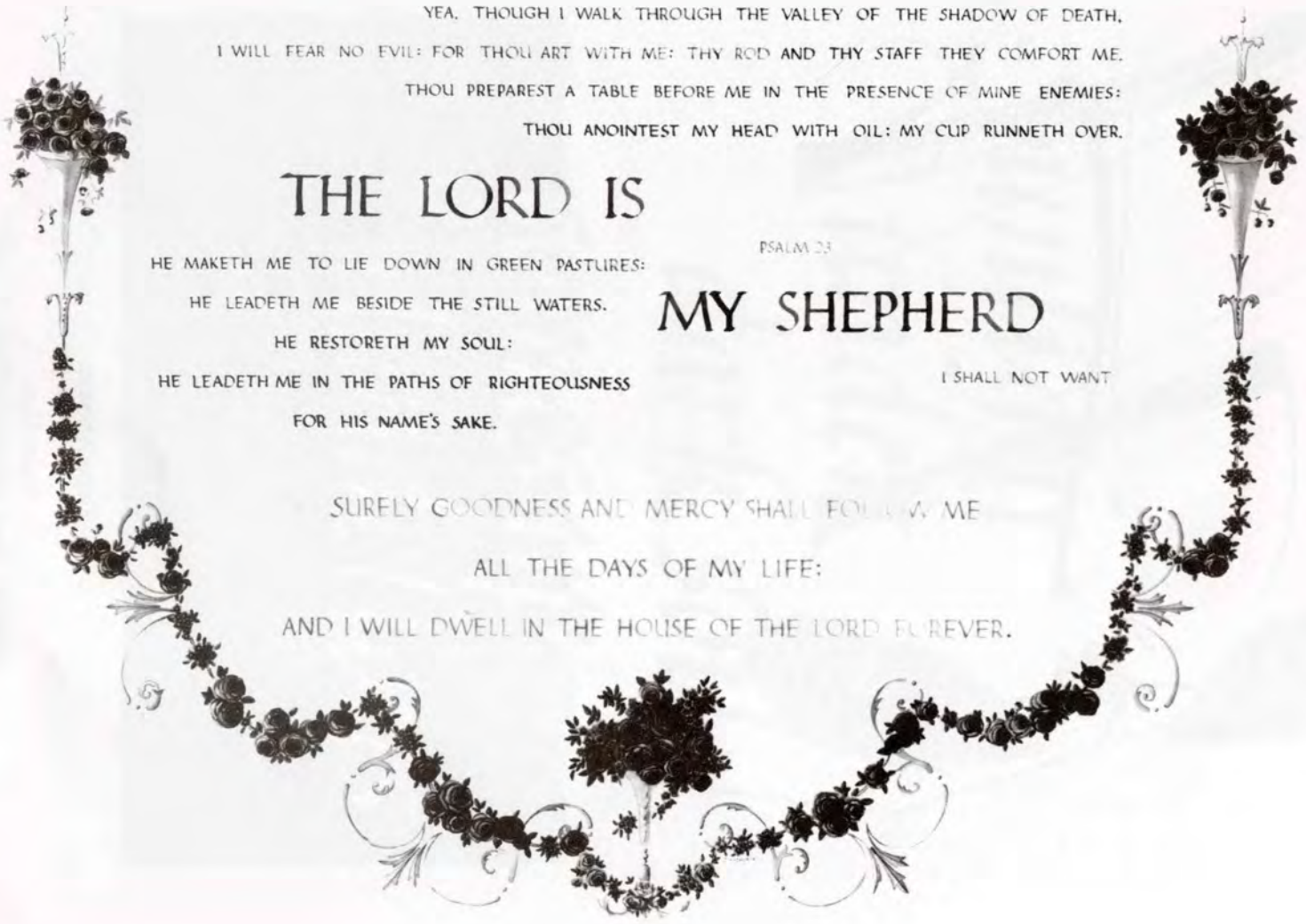
In 1995 Zhanna graduated from Mt. Hood Community College with a nursing degree; she then turned her attention back to her art. She studied watercolor with Elaine Kane of the Pacific Northwest College of Art, has taken Carol DuBosch's calligraphy classes, and is the envy of the students in Cliff Mansley's Copperplate class. She also has participated in many of the workshops offered by the Portland Society for Calligraphy and especially enjoys Stan Knight's modern versals.

It's hard to describe Zhanna's work without sounding like a cliché. The watercolor application and design as well as her letters are inspiring. There were several finished pieces on the wall of her home when I went to interview her, and in her studio there were several works in progress. Her watercolors are very detailed, often with numerous well-shaded tiny flowers. Her lettering shows a natural talent that, combined with her watercolors, took my breath away. This talent helped her win the Art Media Christmas Card Award in 1997.

The next time you see Zhanna, take some time to talk to her about her training and her artwork. It may bring out some of *your* undiscovered talent.

Alesia Zorn, calligrapher, is also interested in bookbinding and gold leaf. She's the new PSC membership secretary and lives with her husband, Wilson, in Portland.

Enlarged portion from *The Lord is My Shepherd*



The Lord is My Shepherd Zhanna Kashubin Watercolor 35" x 27"

H Fran Sloan
From PSC's *Celebrity ABCs*

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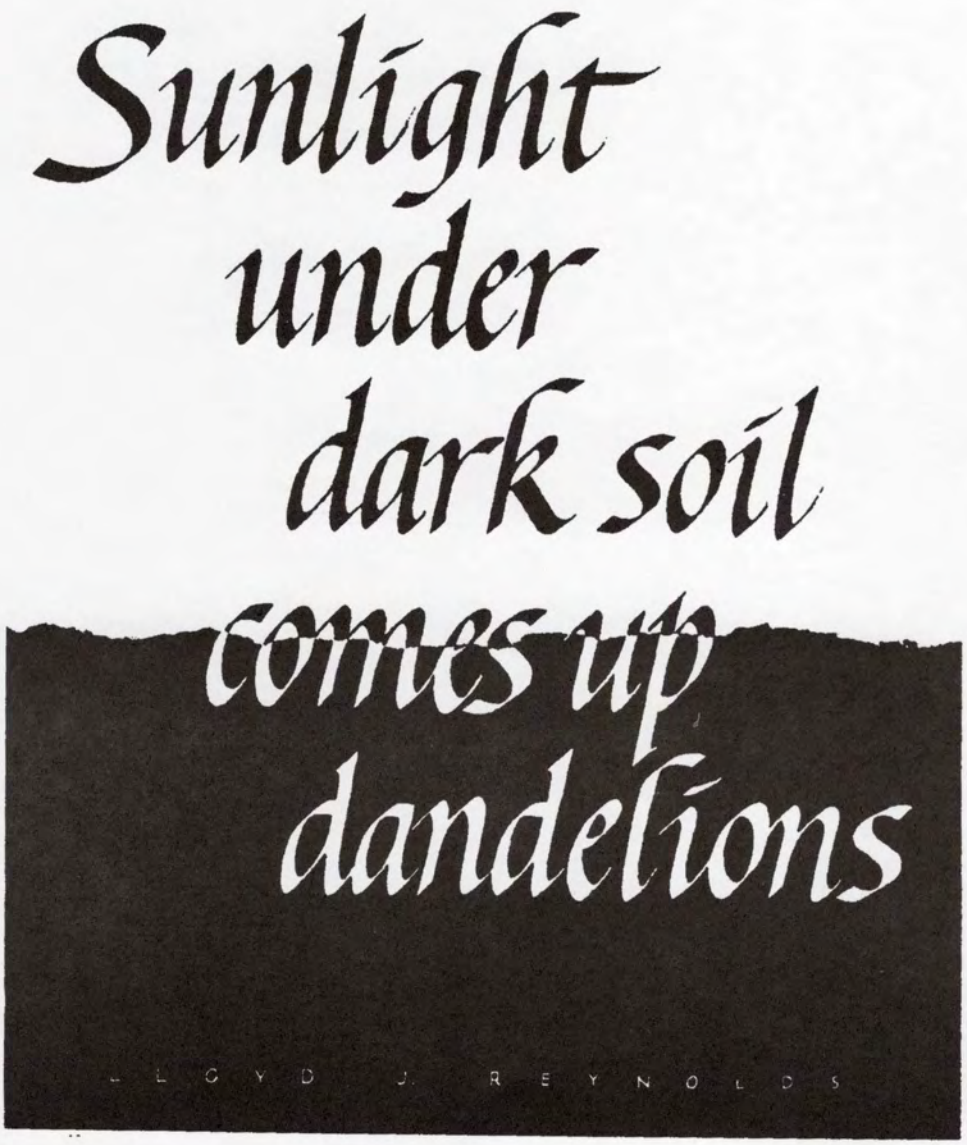
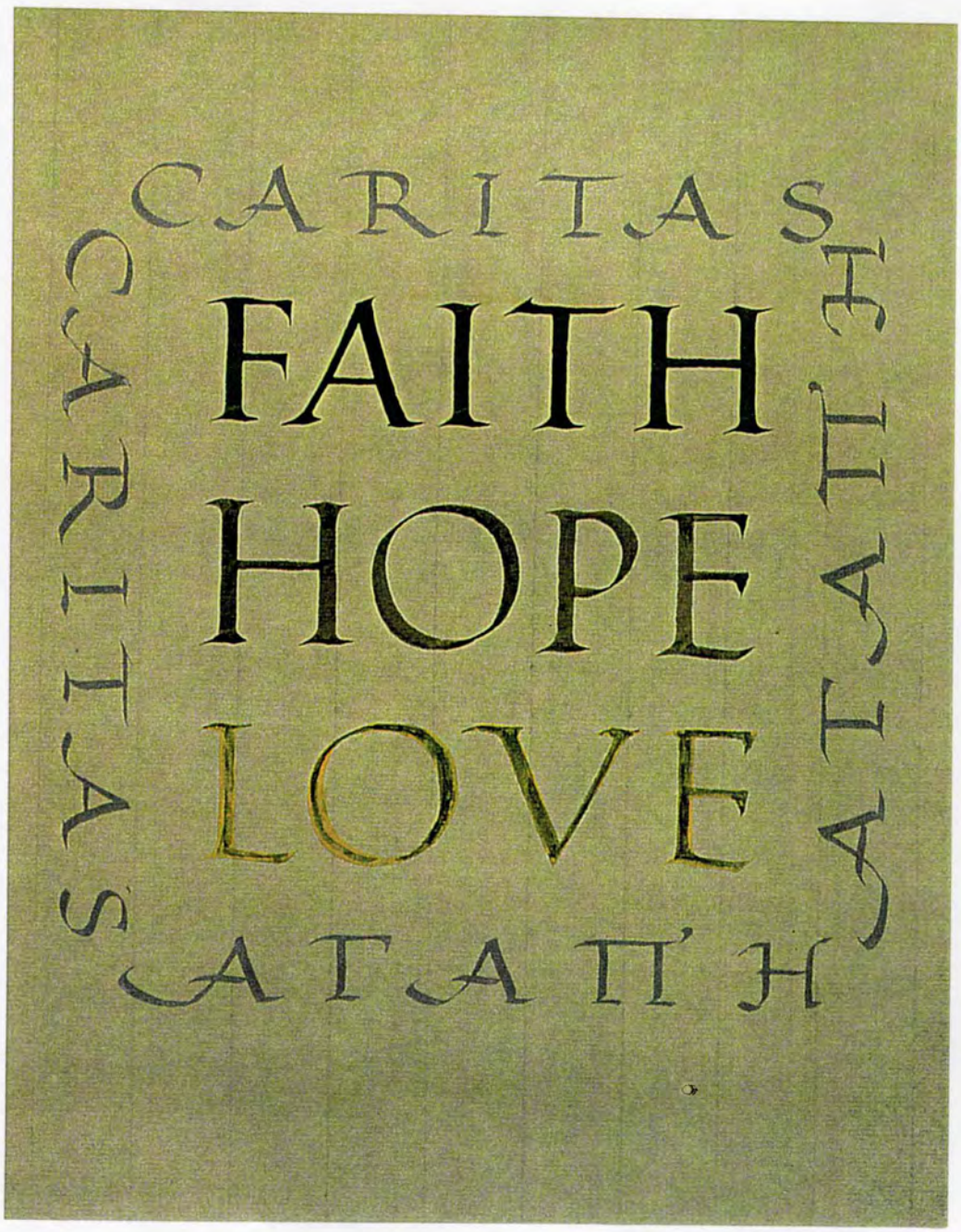

Sunlight
under
dark soil
comes up
dandelions
LLOYD J REYNOLDS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