

REYNOLDS COLLECTION

LLOYD J. REYNOLDS COLLECTION

Provenance: The major portion of the Lloyd J. Reynolds Collection was given to the Reed College Library following his death in October of 1978, by his wife, Judith Reynolds, in 1979. It has been enriched by materials given by Stephen Herold '63, Marilyn Holsinger '65 MAT, Lindsay Warren '51, Burton Onstine '54, Penelope Culbertson, Karen Crossen Ready, Inga Dubay, Christine Emerson Salo '66, Phyllis Reynolds, Jaki Svaren '50, and others. The calligraphy materials of Colleen Cavin, a student of Lloyd, were added in 2013 as a gift from her husband, Mark Bello. In 2015, a large final gift was received from Judith Reynolds which complemented the significant mass of materials purchased at the estate sale when Judith moved out of their home in Eastmoreland that summer. In March of 2016, Jaki Svaren '50 presented a large group of calligraphy and art items to the collection, and the calligraphy materials of Marilyn Holsinger '65 MAT were also given in 2016 by her daughter, Joan Sotomayor.

Ownership: The Reed College Library owns these materials. Intellectual content of the correspondence is owned by the author.

Access: The papers are unrestricted, unless otherwise noted. Please consult the archivist for further information.

Size: 55 manuscript boxes, 10 folio boxes, 2 drawers, 4 rolled poster boxes, and 15 shelves (3' each) of cataloged books; 44 linear feet of manuscripts and 45 linear feet of books.

Processed by: Gay Walker

Date: June 2003, January 2006, June 2011, December 2011, summer 2013, fall 2015, summer 2016

Biography

Lloyd Reynolds was born in Bemidji, Minnesota. He came to Portland at the age of 12 and graduated from Franklin High School in 1920. He first earned a bachelor's degree from Oregon State University in botany and forestry and then in English from the University of Oregon. He taught for two years at Roseburg High School before receiving a master's degree in English literature from the University of Oregon. Reed College hired Reynolds as an Instructor

in 1929 to teach creative writing, English, and then art history and the graphic arts. He retired as a full professor in Art in 1969, but continued to teach workshops and classes.

Reynolds learned calligraphy through personal research, and his informal calligraphy classes in the 1940s resulted in for-credit classes being offered by Reed starting in 1949. Calligraphy stretched to include book design, typography, and printmaking with woodcuts. Reynolds' classes were always informative and effective but, more importantly, he taught a philosophy of life, a history of whatever subject was under study, and the movement and excitement of things; he pushed students to extend themselves and to see beneath the surface. He inspired and generously shared his knowledge – a man in love with letters and literacy who left a legacy of beauty and passionately dedicated students, teachers, and friends.

Awarded a doctorate of humane letters by Reed in 1972 and many other honors and certificates, Reynolds received the unusual honor of being named Calligrapher Laureate of Oregon by Governor Tom McCall in 1972, the first such recognition of a calligrapher by a state. Also a recipient of the Governor's Award for the Arts in early 1978, Reynolds died in October of 1978, leaving his wife Judith, two sons, John and Richard, and several grandchildren.

Autobiographical Notes

Lloyd J. Reynolds, 1977

Letters have fascinated me ever since I found their power and beauty when I was five years old. I learned to read. I was always drawing and letters were a favorite subject.

Living in a poor farming community in eastern Washington, we had no electricity and no plumbing. We did have books. In the evenings we gathered around the fireplace and read aloud, passing the book along. I wanted to be one of the readers. That was 1907. In 1914 we moved to Portland, Oregon. When in high school and college I was on the art staff, and was often the art editor, of student publications. I did the lettering.

Although I hung around sign shops, advertising letters did not interest me as much as did book types. I graduated from Oregon State in 1924, with a degree in Forestry. I could never carry enough books in my packsack so instead of working in the woods I did advertising lettering in 1924-25. I found that I didn't like advertising, and I never liked the letters I made. I decided that teaching English was preferable and went back to school—this time to the University of Oregon. I taught high school in 1926-27 and returned to the University to do graduate work. William Blake, John Ruskin, and William Morris had become my mentors. All three hated commercialism and industrialism and valued art, literature, and book-making.

In 1929 I received my degree and was hired by Reed College, where I taught for the next forty years. Although I had repeatedly given up on lettering, thinking that either I lacked the necessary talent or that there must be a secret known to only a few, the letters would not leave me alone. Thinking that there was little likelihood of my ever finding the insight I hoped for, I still kept ordering new books. In the spring of 1934 I ordered Edward Johnston's *Writing and Illuminating and Lettering*, thinking that it was probably only another book of alphabets. I shall

never forget that May afternoon when I read the Author's Preface and the first two chapters. It was like a bolt of lightning. Here was the insight I had been seeking. I was furious with myself for not finding it myself. It seemed perfectly obvious—the only logical approach is the historical one. Learn to cut reed and quill pens and write your way through the history of the alphabet! For the next few years I devoted almost all my spare time to paleography, studying alphabets chronologically, pen in hand.

As I acquired skill with the edged pen, the college offices asked me to write out bulletin board notices. Students saw the work and asked me to teach them the skill. For over ten years I taught informal, non-credit classes. In 1948 it became possible to teach a year course on the history of alphabetic communication, with a laboratory. We met for three hours each session twice a week. The first hour each time was lecture, the rest studio work with the edged pen or printing types. Ever since coming to Reed I had taught creative writing and students wrote out or printed original poems on a huge Washington-Hoe hand press.

Norman Paasche, a former student of Arnold Bank, had come to Portland, and he suggested that we bring Bank to Portland for a series of lectures. This was better than my going to New York to study—an experience I had wanted ever since I was a high school student. Bringing a great teacher to Oregon would benefit others interested in letters.

With the combined sponsorship of Reed College, the Portland Art Museum, the Advertising Artists' Guild, and the Portland Club of Printing House Craftsmen, Arnold Bank was brought out for a series of lectures. They were so very successful that the same group brought him to Portland the following year for a six-week summer session. Many benefits came from his lecturing and teaching.

We learned much. Our efforts were approved and encouraged. An interested group was brought together. Miss Ruth Halvorsen, Supervisor of Art Education in the Portland Public Schools, participated and she encouraged art teachers to attend. Bank's demonstration sheets were reproduced and a lettering portfolio was published. It was sold out almost immediately. To my great delight I was asked to teach a night class in the Portland Museum Art School. That and the Reed College summer sessions made it possible for me to work with the interested primary and secondary school teachers. Remembering my own frustrations, I wanted teachers to be available to help any students who were crazy about letters.

Arnold Bank had introduced me to the work of Alfred Fairbank and I decided to make the promotion of Italic cursive script my main goal—especially after teachers reported that students who mastered the Italic handwriting did better in all of their studies. Having a script that acted as an aid rather than a hindrance made the schoolwork easier and more satisfying.

By the mid 1950's all the high schools and most of the elementary schools offered Italic as an art project. In the secondary schools year courses in calligraphy were common. As the result of thousands of students writing Italic, the community took it for granted as just another way of writing.

In the spring of 1958 the Portland Art Museum asked me to organize a huge calligraphy exhibition to be opened in the fall. In May I went east. Most of the items came from the Newberry Library in Chicago, the Morgan Library in New York, and the Hofer collection at the Houghton Library at Harvard. The Museum wanted the catalog to be ready at the September opening. Some of the material was late in coming. I had no opportunity to check the typist's work or the galley proofs; so there were errors. However, the exhibition and the catalog proved to be more of an innovation than I realized, and "everyman's handicraft" acquired publicity and prestige.

In 1968 the Oregon Educational Television Service asked me to make a series of twenty half-hour programs on Italic calligraphy and handwriting. In the following seven years, the entire series was broadcast some fourteen times. In 1976 I was asked to do the series over, this time in color. Better camera lenses were then available, and small writing could be enlarged on the television screen.

Charles Lehman has done excellent work promoting Italic and the State Board of Education has officially accepted Italic cursive as an optional system of handwriting to be taught in the state schools. Some eight elementary schools in the greater Portland area and nearby communities are gradually converting to Italic cursive as the only system.

As a result of our success, many honors have been given me. In the early 1970's the Governor appointed me Calligrapher Laureate of Oregon and Reed College conferred upon me the honorary degree of Doctor of Humane Letters. I have been a member of the society for Italic Handwriting since its inception. I was made an American Vice-President. Paul Standard received the same honor.

In 1968 I organized a Western American Branch of the Society for Italic handwriting. We now have almost 950 members. Many are from New England and the New York area. Nearly every state is represented. My articles and calligraphy have been reproduced in England, Sweden and Germany. I have lectured, taught, and my work has been exhibited clear across the United States.

I have never had to push in promoting Italic calligraphy and cursive handwriting. Ever since the early 1940's I have had to hurry to keep up with the movement. It has grown naturally—because of the enthusiasm and hard work of countless ex-students and their students. Since the early 1960's a profound change in Western culture has appeared. Many people have become aware of the faults in our commercial, technological culture. They are tired of being only spectators and consumers. "We have hands, not paws." We can make things, not just push buttons. We might not need electric toothbrushes, electric can openers, pencil sharpeners and shoe polishers. We can use our hands. In writing something, we might use a pen and ignore the electric typewriter. Instead of boredom, joy in the making.

Edward Johnston taught that the most important use of letters is in the making of books. Many are doing this. Each year one sees more calligraphic books which have been reproduced by photo-offset. Lance Hidy of Williamsburg, Massachusetts, has been showing how the IBM

electrostatic copying process can be used economically and effectively in producing beautiful booklets in relatively small editions.

Wall quotations are popular. Jaki Svaren's "Penultima" is a group of accomplished calligraphers whose reproduced pen work is to be found in book stores and craft shops in the western states. The most important future of calligraphy, as I see it, is in the field of education. There are seventy-one million students in our public and private elementary and secondary schools, colleges, and universities. To do their work they need a serviceable handwriting. Young students, especially, are too preoccupied with electronic media to do a significant amount of reading and writing. We find that skill in Italic cursive encourages literacy.

If our complex civilization is to survive it must have literate people. By promoting Italic cursive in our schools, we can exert a powerful influence on our society.

Chronology

1902	LJR is born June 18 in Bemidji, Minnesota
1904	LJR and family move to Spokane, Washington
1914	Moves to Portland with family
1920	Graduates from Franklin High School
1924	Receives B.S. from Oregon State University in botany and forestry (School of Forestry)
1924-25	Works in a commercial advertising/lettering shop, does not like it
1925	Marries Virginia Bliss
1926	Receives BA degree from University of Oregon in English Literature
1926-27	Teaching Fellow at Roseburg High School, Oregon
1927	Returns to University of Oregon for graduate work in English
1929	Receives an MA in English literature from University of Oregon Hired by Reed College as an Instructor in English to teach creative writing and English
1930	Birth of son, John
1932	Birth of son, Richard

- 1934 Orders Edward Johnston's "Writing and Illuminating and Lettering" and started to study paleography and alphabets
- c.1937 Begins to teach informal, non-credit classes in "alphabetic communication", 3 hr. classes twice a week, first hour lecture, rest studio work with edged pen or printing types
- 1948 Starts teaching first formal calligraphy class at Reed for credit
- 1949 Sets up and teaches Graphic Arts Workshop, Eliot Hall, 3rd fl.
- 1950 Begins to teach calligraphy night classes at the Portland Museum Art School
- 1952 Becomes a founding member of the Society for Italic Handwriting of England, later made an American Vice-President
- 1954 House on UnAmerican Activities Committee, testifies before the Velde Hearings
- mid-1950s All Portland high schools and most of the elementary schools are teaching italic as art projects
- 1956 & on LJR brings Arnold Bank to Portland to lecture; so successful brought back the following year for a 6-week summer session
- 1958 Organizes influential Portland Art Museum's exhibit "Calligraphy: the Golden Age and its Modern Revival" with two others
- 1959-60 Sabbatical in Europe (Germany, The Netherlands, England, Italy) focusing on England and Italy
- 1968 Organizes the Western American Branch of the Society for Italic Handwriting (changed to Portland Society for Calligraphy in 1983)
Makes 20 half-hour programs on "Italic Calligraphy and Handwriting" for the Oregon Education Television Service in *Men Who Teach*, broadcast 14 times over the next 7 years
Gives commencement address at Reed, "Grow It!"
- 1969 Retires from Reed as full professor in art
Receives the Portland Art Museum Distinguished Service Award
- 1970 Wife Virginia dies
- 1972 Receives Honorary Doctorate of Humane Letters from Reed College
Named Calligrapher Laureate of Oregon by Gov. Tom McCall

- 1974 Statewide option for Italic Handwriting in Oregon schools offered due to his influence
- 1975 Marries Judith Reynders, a Psychology Professor at Portland Community College
- 1976 Redoes the “Italic Calligraphy and Handwriting” film programs for the Oregon Educational Television Service in color
- 1977 Receives the Aubrey R. Watzek Award from Lewis & Clark College
Teaches last Haystack Workshop in summer
- 1978 Receives Governor’s Award for the Arts in January
Dies October 4th

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Scope and Content

These papers cover most of Lloyd J. Reynolds’ adult life from the early 1920’s to his death in 1978. College papers, notes, calligraphy works, layouts and samples of lettering jobs, and manuscripts are included in this collection along with clippings, articles used in the classroom, teaching aids, lettering samples, posters, wide correspondence, and photographs.

Lloyd Reynolds developed wide interests in creative writing, lettering and particularly the Italic cursive, art history, graphic design, Zen Buddhism, and the individual in society, and his correspondence reflects these interests and the people who became his friends. The Beat Poets who graduated from Reed, Gary Snyder, Phil Whalen, and Lew Welch along with other poets such as Mary Barnard and William Dickey have all corresponded with Reynolds, and those who either learned calligraphy from him or interacted with him as peers in England and America are well represented, in particular Alfred Fairbank, Arnold Bank, and Ray DaBoll. Many samples of his students’ work join manuscripts sent to him and other materials reflecting his life at Reed and as a master calligrapher in the wider field.

Series

All materials are arranged alphabetically within each series, and chronologically within correspondence folders.

Series 1: Correspondence

Box 1-12 (12 boxes)

Series 2: Reynolds’ Writings (including Scribble Books)

Box 13-17 (5 boxes)

Series 3: Reynolds Woodblocks

Box 18-19 (2 boxes)

Series 4: Reynolds' Works General

Box 20-27 (8 boxes)

Series 5: General Topics

Box 28-34 (7 boxes)

Series 6: Calligraphic Samples

Box 35-36 (2 boxes)

Series 7: Lettering Guides

Box 37-38 (2 boxes)

Series 8: People Associated with Reynolds (including Colleen Cavin)

Box 39-44 (6 boxes including 43:1 but not 43:2 which is a portfolio)

Series 9: Student Work

Box 45-48 (4 boxes)

Series 10: Writings by Others

Box 49-51 (3 boxes)

Series 11: Oversize and Miscellany

Box 52-84

Duplicates

Box 52-53 (2 boxes)

Newsclippings about Reynolds and Calligraphy

Box 54-55 (2 boxes)

Folio Boxes: Reynolds' Calligraphy, Jobs, Posters and Items by Others

Box 56-64 and 84 (10 folio boxes)

Rolled Poster Boxes: Reynolds' Practice/teaching Sheets and Other Large Items associated with him, his students, and the 2003 Reunion on Reed's Heritage of Calligraphy

Box 65-69 (4 boxes)

Boxes, Portfolios, and Miscellany: Art Supplies

Box 70-78 (9 boxes)

Albums: Reynolds Slides

Box 79-83 (5 boxes)

SERIES 1: Correspondence

BOX 1 – Correspondence A - B

List of Letters – early

Letters of Recommendation for LJR by others

A - miscellaneous

Alderson, George (1 piece, 6/1966)

Allen, Bruce (1 piece, n.d.)

Allen, Si (2 pieces, 12/1960)

Angel, Marie (15 pieces - 1 is an original painting, 1957-1977)

Angell, Florence (2 pieces, 7/1961-10/1970)

B - miscellaneous

Bafus, Mrs. (Teacher, 1 piece, n.d.)

Bain, Read (2 pieces, 9/1950)

Baker, Joan (121 pieces, 9/1960-12/1974)

(16 pieces from LJR 8/1959-5/1976; 3 handwritten birthday cards 1953-1955)

Baldinger, Wallace S. (1 piece, 5/1954)

Ballantyne, Dale (2 pieces, 12/1956)

Bank, Arnold (34 pieces, 4/1952-8/1964)

(1 piece from Stephen Bank 12/1962)

(2 pieces, Arnold's notes on a letter from P.W. "Bill" Filby, 7/1965)

Barnabas, Father (Mt. Angel, 8 pieces, 10/1952-1/1959)

Barnard, Mary (10 pieces, 10/1951-3/1952)

Barrett, Maudann (2 pieces, n.d.)

Barzman, Ben (5 pieces, 6/1960-6/1969)

Baxter, E. Stuart '59 (1 piece, 4/1975)

Bay, Barbara (6 pieces, 12/1960)

Bayless, Ellen Silverman '61, see Silverman, Ellen (Bayless)

Beatty, Mr. (2 pieces from LJR, 2/1970)

Belluschi, Pietro (1 piece to Jamieson Parker, 2/1961)

Bennett, Betty Lou (3 pieces, n.d.)

(2 pieces to Steve Herold, 4/1970 with copies)

Bernadine, Sister Mary (11 pieces, 11/1963)

Berry, Wyn (6 pieces, 6/1960-9/1968)

Bianco, Yvonne (3 pieces, n.d.)

Bigelow, Anita Lourie '67 (2 pieces, prints, n.d.)

Bigelow, Charles A. '67 (1 piece, n.d.)

Bilderback, Jane (6 pieces, 9/1964-10/1964)

Blackwelder, Linda (13 pieces, 10/1967-2/1969)

Blunt, Wilfrid (2 pieces, 2/1954)
Boggs, Edna (7 pieces, 12/1961-12/1965)
Bowen, Don (12 pieces, 12/1959)
Bragdon, Paul (1 piece, 2/1978)
 (3 pieces to Bragdon from LJR, 5/1972)
Brand, Chris (2 pieces, 1960)
Breasted, James Jr. (27 pieces, 1/1966-7/1968)
Briggs, Lachlin (2 pieces, 1/1964)
Bruno Laverdiere, Brother (3 pieces, 7/1961)
Bucholz, R. J. (2 pieces, n.d.)
Buie, Pat (1 piece, n.d.)
Bullock, Frances (1 piece, n.d.)
Bunce, Louis and Gloria (2 pieces, 12/1966)
Burgess, Julia (2 pieces, n.d.)
Burroughs, Ed and Patie (7 pieces, 12/1964-12/1966)

BOX 2 – Correspondence C

C - miscellaneous

Cabler, Peggy (63 pieces, 12/60-10/1962)
 (7 clippings, 1960-1963)
Campbell, Connie see Hart
Carter, Will (6 pieces, 9/1960-12/1965)
Case, Mary (4 pieces, 6/1961)
Cassady, Mea (1 piece, 7/1974)
Catich, Father Edward 1956-1964
 (93 pieces, 1956-1964)
 (2 pieces from LJR, 6/1964-9/1964)
 (1 piece from Harold Hirsch to T.E. Reich, 7/1964)
 (1 piece from T.E. Reich to Richard, 7/1964)
Catich, Father Edward 1965-70
 (72 pieces, 1965-1970)
 (1 piece from LJR, 4/1965)
 (1 piece from Sister Mary Carla, 8/1965)
 (1 piece from Philip Hofer, 11/68)
 (2 pieces to Steve Herold, Christmas 1972? and 3/1973)
 (1 piece from Steve Herold, draft to Catich, 2/1973)
 (12 pieces of proofs, layouts for "Definitions")
Catterlin, Con and Virginia (1 piece, n.d.)

Chaivoe, Nick and Laura (4 pieces, 12/1966)
Chappell, Warren (3 pieces, 8/1976-11/1976)
Chen, Bong W. and Virginia (2 pieces, 10/1967)
Child, Heather (4 pieces, 6/1971-3/1975)
Chittick, Edna and Victor L.O. (11 pieces, 6/1966-11/1972)
Cholmondeley, Sybil (3 pieces, 7/1960-12/1961)
Chong, Fay (4 pieces, 12/1960-12/1966)
Cluster, Gene and Helen (2 pieces, 12/1964)
Coe, Pamela (2 pieces, 6/1966)
Cohen, Ahza (36 pieces, 7/1957-11/1967)
Cohen, Herman (1 piece, 1/1961)
Cohn, Charles (5 pieces, 2/1967?)
Collier, Graham (2 pieces, 6/1963)
Conway, John (1 piece, 2/1963)
 (1 piece from LJR, 1/1963)
Crabtree, Wilma (3 pieces, 7/1959-12/1959)
Crook, Arthur (1 piece, 9/1971)
Cusick, Rick (48 pieces, 8/1967-11/1977)
 (2 pieces from LJR, 1/1974-8/1976)
Cutler, Elizabeth (5 pieces, 4/1961-3/1962)

BOX 3 – Correspondence D – E

D - miscellaneous

DaBoll, Raymond F., 1953-1974
 (61 pieces, 1953-1974)
 (1 piece to Richard King, 12/1961)
 (2 pieces to Fred Eager, 5/1962)
 (5 weathergrams)
DaBoll, Raymond F., 1966-1976
 (26 pieces, 7/1966-1976)
 (1 piece from Irene DaBoll to LJR, 8/1975)
 (1 piece from Bill Jones to Ray DaBoll, 8/1975)
Daniels, Joanne (7 pieces, 12/1966)
Day, Jill (Hally) (4 pieces to Day from LJR, 11/1976)
De cola, Felix (2 pieces, 3/1963)
Deegan, Dan (3 pieces, (1973?))
Dehn, Dorothy and Peter (3 pieces, 12/1969)
Deisher, Joe (9 pieces, 7/1964-4/1969)

Dimitroff, Susan, George and Danylla (5 pieces, 1963-7/1966)
Dickey, William (Bill) (23 pieces, 4/1955-12/1967)
Doerter, Jim (8 pieces, 10/1955-12/1966)
Domin, Father John (9 pieces, 1960-1/1965)
Douglass, Ralph (32 pieces, 12/1956-7/1970)
 (1 piece, letter from Douglass to Robert Palladino? 12/1968)
Drummond, K.R. (4 pieces, 10/1960-2/1961)
Duensing, Paul Hayden (19 pieces, 1/1956-9/1966)
Dufault, Sister Karin (2 pieces, n.d.)
Duveneck, Peter and Didi (2 pieces, 12/1966)
E - miscellaneous
Eager, Fred (38 pieces, 6/1959-3/1968)
Ebbage, Geoffrey (8 pieces, 3/1958-5/1969)
 (1 piece from Stephen Bank to Ebbage, 4/1969)
Ebsen, Alf (7 piece, 1/1970-2/1978)
Egbert, Maria (2 pieces, 11/1966)
Elliott, Frank (1 piece, n.d.)
Emerson, Christine (Salo) '66 (9 pieces, 8/1965)
Estorick, Michael (3 pieces, 1/1966-9/1966)
Evans, Jean (1 pieces, 1/1972)

BOX 4 – Correspondence F – FA

F - miscellaneous
Fairbank, Alfred (52 pieces, 1963-1978)
Fairbank, Alfred (200 pieces, 1954-1975)
Fairbank, Alfred (44 pieces, 1959-1976)
Fairbank, Alfred (4 pieces to Steve Herold, 10/1968-3/1969)
Fairbank, Alfred (6 pieces to Lance Hidy, 1979)
Farber, Arthur (2 pieces, 1/1967)
Fariss, Bob and Martha (6 pieces, 12/1961-4/1967)

BOX 5 – Correspondence FE – GR

Farmer, Beva (58 pieces, 8/1967-4/1971)
 (1 piece from John Paul Carter, 11/1967)
Feldenheimer, Edith (1 piece, 1969)
Fenton, Rose (1 piece, n.d.)

Ferar, June (7 pieces, 7/1966-8/1967)
Fern, Alan (2 pieces, 11/1954-12/1966)
Ferris, Byron (2 pieces, n.d.)
Filby, William (23 pieces, 5/1959-8/1966)
Folts, Constance (3 pieces, 12/1966)
Francis, Sister Marian (6 pieces, 8/1964-3/1965)
Freeman, Paul (7 pieces, 5/1977)
Friedman, Barbara Serrell '62 (4 pieces, 1/1967)
Fritchman, Stephen (2 piece2, 2/1961-3/1962)
Fromartz, Barnard and Mitziko (2 pieces, 8/1958)
Frye, Northrup (1 piece, 9/1966)
G – miscellaneous
Galitzki, Penny (2 pieces, 12/1961)
Gamble, Regina (2 pieces, 12/1963)
Garlan, Ed (1 piece, n.d.)
Gauld, Vivian (5 pieces, 1/1966-6/1966)
Gilbert, Steve (6 pieces, 1/1964-6/1966)
Gill, Spencer (22 pieces, 12/1961-5/1968)
Gillen, Jean (34 pieces, 7/1964-7/1968)
Girvin, Tim (47 pieces, 2/1973-7/1976)
Gladstone, Herbert (1 piece, 4/1960)
Glerum, Rolf (1 piece, 8/1964)
Goines, David Lance (2 pieces, 1/1967)
Goodman, Bob and Marilyn (2 pieces, n.d.)
Gordon, Walter and Margaret (12/1960-12/1966)
Gourdie, Tom (58 pieces, 8/1953-7/1977)
Grace, Sister Mary (98 pieces, 1958-4/1966)
Green, David (2 pieces, 12/1956)
Green, Nancy and Jesse (8 pieces, 10/1964-1/1966)
Greenwood, Georgianna '60 (52 pieces, 8/1964-4/1976)
Gregory, Ann (15 pieces incl. 7 negatives, 12/1966)
Groat, Jenny (27 pieces, 6/1960-7/1966)
Grogan, Patricia (2 pieces, 12/1966)
Grossman, Charles (5 pieces, 6/11/1958)

BOX 6 – Correspondence GU - I

Gunderson, William (110 pieces, 6/1971-12/1974)
(2 pieces to Bob Packwood, 6/1971)

Gunderson, William (92 pieces, 5/1972-1/1978)
 (4 pieces to Dr. Troy, 11/1976)

Gunderson, William & Judith Reynolds (publishing rights 5/1982)

Gunning, Mary (6 pieces, 12/1962-12/1963)

H - miscellaneous

Haden, Edward (5 pieces, 6/1960-6/1960)

Hamady, Walter to Steve Herold '63 (2 pieces, 7/27/73)

Hancock, John and Virginia (Ginny) (1 piece, n.d.)

Harrison, Lou (34 pieces, 11/1956-8/1960)

Harrison, Richard (39 pieces, 4/1954-4/1959)
 (1 piece from Muir Dawson to Richard Harrison, 3/1957)
 (1 piece from Gray Barton to Richard Harrison, 2/1954)
 (1 piece from unknown, n.d.)

Hart, Connie Campbell '51 (22 pieces, 1951-12/1966)
 (3 pieces from LJR, 1/1965)

Hatfield, Mark O. (1 piece, 2/1987)

Hayes, James (31 pieces, 6/1954-3/1975)

Haywood, William (1 piece, 7/1977)

Heaney, Charles (1 piece, 6/1966)

Henniger, Mike (3 pieces, 6/1966)

Hermann, Darle (See Maveety, Darle Hermann)

Herold, Steven (9 pieces, 9/1963-11/1966)
 (2 pages of explanatory notes by Herold, 4/2005)

Hidy, Lance (29 pieces, 9/1976-2/1978)
 (1 piece from LJR – copy, 12/1976)

Hooten, Kenneth A. (1 piece, 1961)

Hornby, Anna (12 pieces, 2/1960-6/1974)

Hofer, Philip (7 pieces, 11/1958-11/1966)
 (1 piece from Max Sullivan to Philip Hofer, 6/1958)
 (1 piece from Philip Hofer to Max Sullivan, 6/1958)

Huber, Richard (1 piece, 12/1962)
 (1 piece from LJR, 1/1963)

Huestis, Hildegard (2 pieces, 12/1966)

Hulsteyn, Max von (2 pieces, n.d.)

Hurley, Frank and Frances (7 pieces, 1/1968)

Ibata, Shotai (3 pieces 1/1970)

Izquierdo, Manuel (7 pieces, 12/1961-10/1966)

BOX 7 – Correspondence J – K

J - miscellaneous

Jackson, Donald (2 pieces, 5/1977)

(1 piece, class presentation, 1977)

Jarman, Christopher (1 piece, 9/1972)

Joanne, Sister Mary (1 piece, 3/1964)

Johansen, Dorothy (1 piece, 6/1966)

John, Father (2 pieces, n.d.)

Johnson, Hazel (1 piece, 7/1966)

Jonathan, Father (7 pieces, 12/1966-1/1967)

Jones, Bart (5 pieces, 10/1963)

Jones, Sister Marian (5 pieces, 10/1973)

Jones, Nelson (1 piece, n.d.)

Josepha, Sister M. (68 pieces, 8/1960-5/1971)

Jung, Theodor (95 pieces, 1/1953-11/1975)

(1 piece from Ruth Jung, 1962)

(8 photographs of Theodor Jung)

(1 piece from Thomas Colt, Jr. to Theodor Jung, 7/1953)

(4 clippings, 10/1953-2/1954)

Justus, Ruth (11 pieces, 2/1959-12/1962)

K- miscellaneous

Kagan, Richard (3 pieces, 4/1960)

Kalinkowitz, Judy (1 piece, 5/1971)

Kallmer, Robert (1 piece, 9/1966)

Kan, Stanley Jr. (3 pieces, 1/1965)

Kelleher, John C. (2 pieces, 3/1962)

Kennedy, Ruth (1 piece, 12/1968)

Kent, Father Mark (1 piece, n.d.)

Kievitsky, Mik (2 pieces, 7/1966)

Kilcher, Mairiis (11 pieces, 6/1964-4/1966)

King, Richard (55 pieces, 2/1956-10/1967)

(16 pieces from LJR, 6/1957-10/1967)

(1 envelope from Richard Harrison to Richard King, 2/1956)

(1 envelope from Richard Harrison to P.W. Filby, 9/1959)

(1 envelope from M.B. Atkin to Anna Hornby, 1/1954)

(1 envelope from Oscar Ogg to Florence L. Watson, 1/1956)

(2 envelopes to George Miller, 1/30/1955-2/6/1955)

(2 envelopes from B.J. MacDonald to W.P. Filby, 6/1962-12/1962)

(3 envelopes from John M. Cackett to P.W. Filby, 10/1959-12/1959)

(1 envelope from James Hayes to P.W. Filby, 1/1960)

(1 envelope from Ray Van Handel Sr. to P.W. Filby, n.d.)
 (1 envelope from McKelburg to P.W. Filby, 3/1962)
 (1 envelope from Rolph to P.W. Filby, 11/1962)
 (1 envelope from Raymond F. DaBoll to P.W. Filby, 9/11/1968)
 (4 envelopes to P.W. Filby, 11/1959-1960)
 (1 piece from Theo Jung to P.W. Filby, 11/1959)
 (1 piece from Harvey to Richard King, August 7)
 (1 piece from Ione to Richard King, 12/1966)
 (7 pieces from Rosa King, 10/1967-1/1969)
 (1 piece from LJR to Byron Youtz, 2/1968)
 (10 pieces from John Howard Benson to Richard King, 5/1954-1/1956)
 (12 pieces from Fred Eager to Richard King, 2/1967-5/1967)
 (1 piece from D. Rolph to Richard King, 3/1967)
 (3 photos of the Baltimore exhibit, 1965)
 Kirby, Bill (4 pieces, 12/26/1963)
 Kobota, Francis (1 piece, n.d.)
 Kuhn, Alvin B. (2 pieces, 5/1954)
 Kunz, Don (79 pieces, 6/1958-8/1975)
 (6 pieces from LJR, 12/16/1970)

BOX 8 – Correspondence L – MA

L - miscellaneous

Lamm, Heinrich (11 pieces, 1/1956-2/1962)
 Lamm, Michael (10 pieces, n.d. ~1956)
 Lansburgh, Mark (5 pieces, 7/1957-1962)
 Lapham, Connie Sumner '43 (7 pieces from LJR, 5/1966-7/1969)
 LaSalle, Brother Robert (4 pieces, 5/1961-8/1967)
 (4 pieces from LJR, 8/1967)
 Lawrence, Sandra '51, see Mattielli
 Lee, Patsy and Eugene (2 pieces, n.d.)
 Lehman, Charles '67 MAT (6 pieces, 12/1966-11/1976)
 (3 pieces, letter from J. Henry Willis 1/1979 & note from Lehman)
 (1 envelope from Boyd Hill to Lehman)
 Lehman, Sam and Ede (1 piece, 1966)
 Leonarda, Sister Longen (13 pieces, 5/1966-5/1977)
 Leong, Charles '53 (37 pieces, 10/1954-6/1969)
 Levine, Richard '70 (1 piece, n.d.)
 Lewis, James R. (2 pieces, 10/1967)

Lewz, Gerlinde (3 pieces, 11/1970)
 Lieberman, Marc Frank '70 (4 pieces, 7/1968-2/1969)
 Lindstrom, Florence and Margaret (2 pieces, n.d.)
 Littman, Frederic (1 piece, n.d.)
 Litton, Susan (1 piece, n.d.)
 Locher, Kaspar (1 piece, n.d.)
 Loeb, Mark '65 (8 pieces, 12/1965-12/1977)
 Lorence, Janet (1 piece, 6/17/1975)
 Lowe, Alice and Lew (2 pieces, 12/19/1961)
 Loyola Mary, Sister (15 pieces, 2/1966-6/1973)
 Lynch, Douglas (3 pieces, 11/1960)
 M - miscellaneous
 Maas, L.J.P. (1 piece, 7/1960)
 MacDonald, Byron Jim (26 pieces, 1954-1962)
 Mack, W. Lee (2 pieces, 11/1964)
 MacKenzie, Mary and John (9 pieces, 11/1960-5/1961)
 (1 envelope to MacKenzie written by LJR)
 Malarky, Susan (4 pieces, 1/1957)
 Mandl, William and Jimmse (1 piece, n.d.)
 Mansbridge, Ronald and Georgia (2 pieces, 10/1966-12/1966)
 Mardersteig, Martino (Stamperia Valdonega) (4 pieces, 10/1960-1/1961)
 Margo, Egdon H. (5 pieces, 7/1975-12/1975)
 Martin, Roberta to John Reynolds (1 piece, 4/1990)
 Mary Luke, Sister (4 pieces, 12/1961-12/1966)
 Marzuki, Jim and Mary Lou (4 pieces, 12/1960-12/1966)
 Mason, William J. (1 piece, 10/1970?)
 Mathisson, Mary '53 (18 pieces, 6/1958-7/1962)
 Matoi, Matthew (3 pieces, 6/1964)
 Mattielli, Sandra Lawrence '51 (14 pieces, 6/1970)
 3 pieces by LJR, 6/1955)
 (1 piece from Zeta Lawrence, 10/1958)
 Maveety, Darle Hermann (28 pieces, 7/1955-12/1966)
 Mayes, Lorine (1 piece, 5/1971)

BOX 9 – Correspondence MC – NEM

McCall, Tom (1 piece, n.d.)
 McCarty, Willard '70 (28 pieces, 10/1972-10/1978)
 (73 pages of notes on religion classes by Willard McCarty, n.d.)

(9 pieces, correspondence from others)
 McClelland, Lois and Bill (2 pieces, 12/1968)
 McCready, Charles (3 pieces, 9/1964)
 McCuiston, Kathleen (2 pieces, 12/1965-12/1966)
 McEvoy, Theo (3 pieces, 8/1965-1977)
 McFadden, Irwin (11 pieces, 10/1956-1/1973)
 McGarrell, Jim (1 piece, 12/1959)
 McGrath, Virginia (2 pieces, 12/1966)
 McKenzie, Jess M. (1 piece, 8/1968)
 McNamar, Ed (18 pages poetry, n.d.)
 McPherson, Michael '68 (3 pieces, 1/1971 including 1 piece to Steve Herold '63)
 Mekelburg, David (6 pieces, 3/1962-6/1962)
 Melvin, Marie-Louise (teacher, 6 pieces, 12/1965-12/1966)
 (4 photos of her class)
 Menocal, Pedro (1 piece, 5/1965)
 Meriwether, William (1 piece, 2/1964)
 Mersereau, Jane '42 (2 pieces, 2/1966)
 Middleton, Dale and Pat (12 pieces, 5/1959-12/1966)
 Miller, Frances '51 (17 pieces, 2/1960-12/1964)
 Miller, George and Freda (2 pieces, n.d.)
 Minto, Rabb (3 pieces, 4/1959)
 Mockett, Luella and Paul (9 pieces, 1959-12/1966)
 Moment, Jeanne (3 pieces, 12/1962)
 Monica, Sister Marie (7 pieces 1/1969-10/1969)
 Monner, Alfred (2 pieces, 4/1961)
 Moore, Frances M. (31 pieces, 6/1952-8/1967)
 Moore, Thelma Willard Shaw (from LJR, 1 piece 12/1969, with note from Jade Novarino
 2016)
 Moore, William M. (4 pieces, 5/1974)
 Morris, June (1 piece, 12/1965)
 Moseley, Monica Pincus '64 (3 pieces, 7/1966-6/1969)
 Mozesson, Phiz (5 pieces, 5/1962-12/1966)
 Muller, Fred and Sharon (10 pieces, 10/1958-12/1966)
 N - miscellaneous
 Nash, Ray (1 piece, n.d.)
 Nemoy, Maury 1956-1963 (170 pieces, 11/1956-10/1963)
 (9 pieces, copies, to Dr. Longman from Maury Nemoy, 6/1961)
 (4 pieces, copies, from Dr. Longman to Maury Nemoy, 7/1961)
 (1 piece, copy, from E. Catich to Maury Nemoy, n.d.)
 Nemoy, Maurice (Maury) and Margie (1964-1970)

(145 pieces, 1/1964-5/1970)
(13 photos of Nemoy's work, n.d., 2 photos of Nemoy — 1 also with Reynolds)
(4 pieces, copies, from Maury Nemoy to Art Seidenbaum, 9/1965)
(5 pieces, copies, from Maury Nemoy to Harold P. Levy, 8/1965)
(3 pieces, copies, from Maury Nemoy to Robert B. Haas, 7/1965)
(2 pieces, copies, from Paul Standard to Maury Nemoy, 12/1963)
(1 piece, copy, from James Mathias to Maury Nemoy, 3/1964)

BOX 10 – Correspondence N – R

Nesbitt, Alexander (7 pieces, 4/1961-10/1975)
Newton, Richard (Dick) (6 pieces, 12/1963)
Niven, Alexander (3 pieces, 1/1963-2/1963)
Norton, Peter (5 pieces, 6/1964-12/1966)
O - miscellaneous
Oberstein, Martin D. (3 pieces, 8/1950-6/1965)
O'Hare, Michael (8 pieces, n.d.)
Olson, Elinore (8 pieces from LJR to Olson 4/1964-1979)
Orbeck, A. (3 pieces, 8/1955-12/1962)
Orr, Jim (1 piece, n.d.)
Osley, Arthur S. (20 pieces, 10/1962-9/1977)
 (5 pieces from LJR to Arthur Osley, 12/1964)
 (1 piece from Osley to Jaki Svaren, 11/1980)
Oslund, Joan Siegel (1 piece, 9/1967)
Ott, David and Marianne (1 piece, n.d.)
P - miscellaneous
Paasche, Norman and June (10 pieces, 12/1956-12/1966)
Pall, Linda and Marty (1 piece, n.d.)
Palladino, Father Robert (16 pieces, 5/1964-5/1969)
 (4 pieces to Steve Herold, 11/71-2/1973)
Parker, Lucinda (Cindy) (4 pieces, 7/1962-12/1966)
Parker, Margaret (8 pieces, 2/1961-7/1961)
 (2 pieces notes by LJR about Jamieson Parker, n.d.)
Paul, Bob (Robert) (6 pieces, 1/1959)
Peachy, Fred and Bernice (2 pieces, 1973)
Peebles, Bernard (4 pieces, 12/1966)
Pendergraft, Ron (1 pieces, 8/1969)
Perkins, Enid Eder (12 pieces, 1/1966-6/1969)
Piche, J. E. (3 pieces, 4/1973)

Pieper, Lyle and Kay (2 pieces, 12/1985)
 Pilip, Ted and V.M. (2 pieces, 12/1966)
 Pincus, see Moseley, Monica Pincus
 Pipes, Betty and Mike (7 pieces, 5/1960-12/1966)
 Pomerance, Leon (5 pieces, 3/1964-3/1966)
 Poole, Philip (1 piece, n.d.)
 Q – miscellaneous
 R - miscellaneous
 Rasmussen, Jane (3 pieces, 6/1968)
 Ray, David (48 pieces, 8/1966-11/1973)
 (1 piece from Judy Ray to LJR, 1/1973)
 Ready, Karen Crossen (4 pieces from LJR to Ready 12/1973)
 Reich, Ted and Gloria (3 pieces, 12/1966)
 Reid, Frederick W. '38 (10 pieces, 12/1959-12/1966)
 (15 pieces, from LJR to Reid 11/1957-7/1976)
 Reynolds, John '51 (son) (28 pieces, 12/1960 – 1/1976)
 Reynolds, Judith (wife) (1 piece—permission 6/2015)
 Reynolds, Lloyd to Robert Ross '61 (7 pieces, 3/1960-10/1975)
 Reynolds, Lloyd to Steven Herold '63 (56 pieces, 9/1965-2/1977 includes samples of
 Charlie Leong's chopmarks)
 Reynolds, Richard (Dick), Carla and Kathi (19 pieces, 8/1959)
 Reynolds, Virginia (wife) (2 pieces, 6/1968)
 (3 pieces from LJR to Virginia, 6/1958)
 Rhyne, Charles (1 piece, n.d.)
 Richardson, Don and Bonnie (1 piece, 1961)
 Robinson, Gerald and Peggy (1 piece, n.d.)
 Robinson, M. Denis (1 piece, 4/1960)
 Ross, Allan (1 piece, 1/1969)
 Ross, Robert '61 (24 pieces, 5/1961-12/1964)
 Runkel, Karen (1 piece, n.d.)
 Russell, Carol (1 piece, 2/1965)
 Rutsala, Vern (1 piece, 8/1965)

BOX 11 – Correspondence S - TO

S - miscellaneous
 Saigent, R.K. (3 pieces, 12/1967-12/1968)
 Salter, George (8 pieces, 1/1965-4/1966)
 (1 piece from Margaret Bayer to LJR, 4/1963)

Salvador, Judy (3 pieces, 9/1966)
 Sasaski, Ruth (4 pieces, 1960-1961)
 Schappler, John and Jane (11 pieces, 1949-1/1966)
 Scherbatskoy, Mary (Merry) (9 pieces, 1963-12/1966)
 Schmidt, Lorene (4 pieces, 12/1950-10/1959)
 Schneider, David (1 piece, 5/1977)
 Schneider, Jonathan (18 pieces, 2/1965-12/1968)
 Schoolman, Jenny (33 pieces, 8/1964-12/1966)
 Schrunk, Terry (Portland Mayor) (1 piece, 9/1966)
 Schulo, Jim and Betty (1 piece, 12/1960)
 Scott, Arthur and Vera (5 pieces, 12/1960-12/1966)
 Scott, Stephen R. (3 pieces, 1/1958-4/1958)
 Sevcik, Eric (6 pieces, 8/1974-9/1975)
 (8 pieces from Joan Sevcik, 1/1975-4/1975)
 Shaw, Lily and Stephen (28 pieces, 12/1966-11/1969+)
 Shaw, Paul '76 (1 piece to Florence Lehman, 10/1978)
 Siegel, Danny (2 pieces, 9/6/1970)
 Siegel, Julie (3 pieces, 3/1966)
 Silver, Elsa Warnick '64 (2 pieces, 12/1964)
 Silverman, Ellen (Bayless) (4 pieces, 12/1962)
 Smallman, Claude (13 pieces, 4/1959-12/1960)
 Snyder, Amanda (3 pieces, 12/1966)
 Snyder, Gary '51 (13 pieces, 11/1960-1/1970)
 (1 piece, notes by LJR, n.d.)
 (1 piece from Jim Lowell to LJR, 11/1969)
 Soosania, Nick (Narendra V.) (2 pieces, 4/1972)
 St. Martin's Press – Galazka (1 piece, 11/1958)
 Standard, Paul (17 pieces, 2/1959-1/1975)
 Starr, Geniveve (1 piece, 7/1978)
 Stearns, Dorothy Schumann (1 piece from LJR, n.d.)
 Stensrude, Richard (9 pieces, 1/1962-2/1966)
 (1 piece from LJR, 1/1962)
 Stevens, Cornie and Bill (1 piece, n.d.)
 Stewart, Elizabeth "Betty" (5 pieces, 4/1956?)
 (1 piece from Catherine Baker Stewart, n.d.)
 Stewart, James A. '64 (6 pieces, 7/1970-3/1971)
 (1 piece from LJR about James Stewart, 1/1978)
 Stone, Bill (William) (1 piece, 10/1951)
 Stone, Peter and Patty (4 pieces, 1/1966-12/1966)
 Stone, Sumner '67 (1 piece, n.d.)

Strauss, Robert (Governor) (1 piece, 2/1978)
Strebin, Judy and Victor (1 piece, n.d.)
Sullivan, Richard (Reed President) (8 pieces, 12/1958-12/1966)
Svaren, Jaki (27 pieces, 12/1958-1/1970)
 (5 pieces from LJR, 1/1966-7/1968)
Swartwood, Hank (1 piece, 1/1959)
T - miscellaneous
Takao, Makado (1 piece, 3/1954)
Tanner, Robin (3 pieces, 9/1972)
Tator, Trel (2 pieces, 12/1957)
Tatsuguchi, Emmalina (6 pieces, 9/1964-1/1966)
Tawney, Silas E. (2 pieces, 2/1965-1/1966)
Thompson, Margot Voorhies '70 (6 pieces, 12/1961)
Thomson, F.A. 4 pieces, 12/1958-10/1959)
Thor Publishing – Wasserman) (1 piece, 12/1960)
Thornton, Dick and Juanita (2 pieces, 12/1966)
Tivey, Martia and Mary Coleman (3 pieces, 2/1963)
Toney, Marian (cousin) (2 pieces, 6/1966)

BOX 12 – Correspondence TR – Z

Tretherrey, Lewis (1 piece, 2/1959)
Trevett, Lucy (2 pieces, 1/1954)
Tschichold, Jan (2 pieces, 4/1966)
 (1 piece from Richard de la Mare to LJR, 3/1966)
Tsunemitsu, Joe (1 piece, n.d.)
Turner, Ralph (105 pieces, 6/1958-9/1969)
 (1 piece from Kenneth Sargent to Ralph Turner, 7/1969)
U - miscellaneous
Unidentified
Upshur, Frances (4 pieces, 12/19/1967)
V - miscellaneous
Van Cleve, Clyde and Jane (7 pieces, 12/1960-12/1965)
Vandervoort, Paul (1 piece, 11/1967)
Vaughan, Thomas (2 pieces, 12/1957-2/1978)
Vause, Steve (2 pieces, 12/1958)
Von Kossovsky, Gordon (2 pieces, 12/1965)
W - miscellaneous
Waldbauer, Katherine (1 piece, 2/1955)

Warren, Lindsay (12 pieces, 11/1955-7/1965)
 Wasser, Karen (4 pieces, 12/1966)
 Wasser, Marge and Arthur (3 pieces, 9/1960-12/1966)
 Watson, Sally '50 (2 pieces, 12/1966)
 Watts, Virginia and Schuyler (1 piece, n.d.)
 Welch, Lewis to Robert Ross '61 (8 pieces, 6/1963-11/1967)
 Wells, James (Jim) (5 pieces, 9/1958-12/1959)
 Wentz, Roby (1 piece, n.d.)
 Whalen, Philip (86 pieces, 11/1959-5/1977)
 (10 pieces, copies, from LJR to Philip Whalen, 10/1959-10/1964)
 (1 piece from Stella Zamvil, 1/1966)
 (1 piece from Frank P.B., 11/1965)
 (1 piece from Whalen to Marc Loeb, 7/1965)
 Whalen, Philip to Robert Ross '61 (28 pieces, 2/1963-11/1967)
 Wheeler, Don (Holt, Rinehart and Winston) (2 pieces, 1/1967)
 Wheeler, Monica (8 pieces, 5/1965-12/1967)
 Wheelwright, Thea (9 pieces, 10/1973-1/1976)
 (2 pieces from LJR, n.d.)
 White, B.H. (3 pieces, 11/1962)
 Whitehead, Dorothy and Carleton (1 piece, n.d.)
 Whitman, LeRoy (1 piece with notes by LJR, 8/1957)
 Wilkins, Mrs. V. (1 piece, 4/1962)
 Wilkinson, Mary Christine (9 pieces, 1/1966-2/1966)
 Williams, Sharon (4 pieces, 5/1958)
 Winter, Kathryn and William (2 pieces, n.d.)
 Wise, Marjorie (3 pieces, 12/1954-5/1966)
 Wolpe, Berthold (3 pieces, 1/1966-11/1967)
 Wright, Karen (1 piece, 1969)
 Wright, Rosco (6 pieces, 10/1960)
 Y - miscellaneous
 Yezerski, Dorothy (2 pieces, n.d.)
 Yost, Kenneth (2 pieces, 12/1964)
 Youtz, Byron (Reed President) (2 pieces, 1967)
 Zago, Eugenio (5 pieces, 6/1970)
 (1 piece draft from LJR, n.d.)

SERIES 2: Reynolds' Writings

BOX 13 – Reynolds Writings 1

- Reynolds Writings – Articles and References in the *Bulletin/Journal of the Society for Italic Handwriting*
- Reynolds Writings – Autobiography (14 page manuscript)
- Reynolds Writings – Arts & Crafts Movement - Talk and outline (8 copies of 10 page mimeograph)
- Reynolds Writings – “The art of C. S. Price” in *Reed College Notes*, vol. 10, no. 5, February 1948. 4 pp.
- Reynolds Writings – “Bibliography of Italic Handwriting” Selected and annotated by Lloyd J. Reynolds. 500 copies. Foreword by Nicholas Ayo. (2 copies of 16 page printed pamphlet)
- Reynolds Writings – “Break that Scribble Habit” (proposal title page)
- Reynolds Writings – *Calligraphy: The golden age*. (5 pages proofs, copy of catalog)
- Reynolds Writings – *Calligraphy: The golden age*. (typescript of LJR’s introduction)
- Reynolds Writings – Calligraphy Review” in *Portland Scribe*, Mar.1-7, 1975.
- Reynolds Writings – “Catch alphabet stones” in *Notes on the Collections*, number 1, Portland Art Museum. (2 copies of 4 page flyer)
- Reynolds Writings – “Count Up to One” in *Cascades Magazine* of Pacific Northwest Bell, April 1969, pp.14-15,32-33.
- Reynolds Writings – “Decline of Materialism” (holograph ms and annotated typescript)
- Reynolds Writings – *Edged pen alphabets* (photocopy with plates)
- Reynolds Writings – *Edged pen alphabets for students of calligraphy & lettering*. Graphic Arts Workshop, Reed College, 1954. (3 copies of 19 page printed pamphlet) (also 1 copy from Steve Herold that includes 17 lettering guides by LJR and 3 miscellaneous guides – 1, 11, and 21 of the first printing)
- Reynolds Writings – “The empty concept”, September 7, 1972. Acceptance speech upon receipt of the Honorary Doctor of Humane Letters awarded by Reed in 1972. (18 page manuscript.) Also 2 copies of the *Reed College Bulletin*, vol. 51, no.5, December 1972, which includes this talk as “Reynolds Remarks”, pp. 3-6. Also Robert Palladino’s “Introduction” of Lloyd Reynolds at the Convocation, 9/7/72.
- Reynolds Writings – “Free Rhythm and Speed,” holograph ms for the *Bulletin of the Society for Italic Handwriting*, no. 21, Winter, 1959/60, pp.13-15. (5 pages)
- Reynolds Writings – “Grow it”, commencement address given at Reed College, May 19, (21 page manuscript and 10 sheets of notes; 6 copies of the manuscript of 19 pages each)

BOX 14 – Reynolds Writings 2

- Reynolds Writings – “Handwriting: a riddle?” off-print from *The Sallyport*, Reed

College, June, 1955. (11 copies of 4 page flyer)
Reynolds Writings – [Handwriting article] – notes
Reynolds Writings – “How to repair a bad handwriting,” Sallyport, Jan/Feb 1961, pp.27-29

Reynolds Writings – “India essay”
Reynolds Writings – “Inklings” (5 pages photocopies)
Reynolds Writings – “Italic calligraphy and handwriting: exercises and text”, for the Pentalic pamphlet, 1969. (30 page manuscript, 3 pages photocopies, 41 page typescript of text with layouts of text figures, 2 copies of the typescript)
Reynolds Writings – “Italic handwriting”, for a report written at the request of the Oregon State Curriculum Committee, 1969. (2 copies of the 14 page off-print, 2 copies of the 15 page typescript first draft, 3 copies of the 17 page final typescript, 25 page manuscript draft, 12 page manuscript draft)
Reynolds Writings – “Italic Lettering, Handwriting & Calligraphy,” 1960 (typescript with many corrections, many copies of each page, 177 pp.)

BOX 15 – Reynolds Writings 3

Reynolds Writings – “Italic Lettering, Handwriting & Calligraphy,” 1960 (revised typescript with an introduction with corrections, no bibliography, 102 pp.)
Reynolds Writings – “Italic Lettering, Handwriting & Calligraphy: A Craft Manual”, Champoeg Press, n.d., 177pp. Annotated typescript (gift of Burton Onstine '54).
Reynolds Writings – “Italic Lettering, Handwriting & Calligraphy: A Craft Manual”, Champoeg Press, n.d., 177pp. Copy of annotated typescript (gift of Jaki Svaren '50).
Reynolds Writings – “Karen’s happy life”, an exhibition comments by LJR from the *Reed College Quest*, spring 1946; also an article from the *Oregonian* quoting LJR, 3/3/46.
Reynolds Writings – “Lettering and Handwriting for Art Teachers” (holograph ms. 13p., likely associated with the article “How to Repair a Bad Handwriting”)
Reynolds Writings – “Marshall McLuhan and italic handwriting”, 1968. (20 page for Italic Handwriting, U.S. Issue, no. 56, Fall 1968, with LJR’s article pp. 12-18)
Reynolds Writings - Miscellaneous
Reynolds Writings – “The Nature of Gothic” (holograph ms. 5p. and printer’s mark-up copy 4p.)
Reynolds Writings – Notebook with 24 pages of manuscript notes about books
Reynolds Writings – Notes for a lecture on the Arts & Crafts Movement

- Reynolds Writings – Notes for a lecture on Printers’ Marks
- Reynolds Writings – Notes on Eric Gill
- Reynolds Writings – Notes on Leonardo da Vinci
- Reynolds Writings – Notes on books
- Reynolds Writings – Notes on the Art of Teaching
- Reynolds Writings – “Notes on the evolution of letter-forms”, in the *Portland Bulletin, The Annual Graphic Arts Review*, January, 1975. (3 pages photocopy from publication)
- Reynolds Writings – “Notes on the Evolution of Letter-forms” in the *Portland Bulletin, The Annual Graphic Arts Review*, January 1975; another variant copy from unidentified source, pp. 4-5, 14
- Reynolds Writings – “Notes on the Evolution of Letter-forms” in the *Portland Bulletin, The Annual Graphic Arts Review*, January 1975; the issue with the pasted-up copy laid in
- Reynolds Writings – On calligraphy (~130 page manuscript)
- Reynolds Writings – On design (35 page manuscript)
- Reynolds Writings – On human potential. (15 page manuscript)
- Reynolds Writings – On italic calligraphy (~82 page manuscript)
- Reynolds Writings – On teaching calligraphy (~160 page manuscript and notes)
- Reynolds Writings – “Opportunities in letter design” in *The Oregon Artist: a journal of the museum art school*, vol.1, no.3, Winter 1952, p.2.
- Reynolds Writings – “Order of the Black Chrysanthemum”. (11 manuscript pages of notes about the OBC and Ludwig Pütterschein including parts of “Inklings”, “The Ellipse”, and “O.B.C.”)
- Reynolds Writings – “Perennial Pedagogy” (original and copy)
- Reynolds Writings – “Pipe dream of prints and printing” in *Reed College Notes*, vol. 6, no.3, January 1944, pp.1-3. (2 copies of the 4 page Notes)
- Reynolds Writings – “Plastic movement,” Marylhurst lecture, n.d. (3 manuscript pages)
- Reynolds Writings – “Reed Press Established to Print Fine Books; Graphic Arts Workshop in Full Swing,” *Sallyport*, v.4:1, September 1951, pp.4-5.
- Reynolds Writings – “Six steps to improve a handwriting”. (5 page manuscript, photocopy of 5 page manuscript, page of manuscript Rustic capitals, folder with figure 14 from Pentalic guide and typescript of “Recommended supplementary reading” list, p.40)

BOX 16 – Reynolds Writings 4

- Reynolds Writings – “Student revolts”, thoughts on ecology in the curriculum, 1969. (7

page manuscript, 4 page typescript, *College Management*, March 1969, with 2-page letter from Paul Abramson, editor, requesting such an article)

Reynolds Writings – “Viewers’ guide: italic calligraphy & handwriting”, [1969]. (26 page typescript)

Reynolds Writings – “Was Gutenberg Inventor of Printing?” in John Standish, ed., *A Printing Etcetera*. Portland: International Association of Printing House Craftsmen, 1953, pp.16-28.

Reynolds Writings – “Weathergrams”, (12 page foolscap manuscript, 12 page photocopy of manuscript, 4 photos of a weathergram in front of a barn) with a copy of the published work [Portland: Society for Italic Handwriting, 1972] given by Nancy Bragdon, inscribed to the Bragdon’s by the author and with a handwritten note laid in from the author to the Bragdon’s. Also a French translation with an illustration by Saskia Latendresse 6/2014.

Reynolds Writings – College notes, poems, papers 1

Reynolds Writings – College notes, poems, papers 2

Reynolds Writings – College notes, poems, papers 3

BOX 17 – Reynolds Scribble Books, etc.

Notebook with 65 items of laid in ephemera including cards, postcards, envelopes, bookplates, and religious cards, most printed in calligraphic script

Sample book, titled “Albion Bookplates”, containing 26 LJR bookplates with prices and 3 more laid in

“Scribble-in Book” containing 80 items including bookplates, announcements, invitations, cards, prints, and one drawing

Small notebook of calligrapher/notary signs or logos with 39 small photos of signs laid in and 1 photo of the Archivio di Stato, Frari, Venice

Photos, 85 small, of calligrapher/notary signs and 1 small photo of a library

“Scribble books” (29) a combination of address book and diary, up through 1978

SERIES 3: Reynolds’ Woodblocks

BOX 18 – Reynolds Bookplates and Woodblocks

Engraved blocks and corresponding bookplates

BOX 19 – Reynolds Print Woodblocks

Woodblocks of prints by Reynolds

SERIES 4: Reynolds' Works – General

BOX 20 – Reynolds General 1

Reynolds Agreements/Contracts

Reynolds Appraisal of Library

Reynolds Articles – about Reynolds 1

“Calligrapher Laureate” in *Reed College Bulletin*, May 1972, p.10.

“Graphic Arts Teacher of the Month” by Jack Standish, *The Pacific Printer, Publisher and Lithographer*, June, 1954, pp.14, 21 and cover.

“Art Museum Shows Calligraphy” in *Sallyport*, v.21:1, September, 1958, p.2.

“High Level of Low Living cited” by Andy Rocchia, *Oregon Journal*, Oct. 1962.

“Reed Art Professor Finds Relief From Ugly U.S. Signs in Europe” by Louise Aaron, *Portland Reporter*, Sept. 22, 1960.

“That Fine Italian Hand” in *The Fund Quarterly*, Reed College, March 1969, v.1:2.

“To Honor Lloyd J. Reynolds”, flyer for “A Celebration for Lloyd J. Reynolds” related to the Festschrift in his honor.

“Count Up to One” by Wyn Berry, *Cascades*, Magazine of Pacific Northwest Bell, April 1969, pp.14-15, 32-33.

“LJR” by Robert J. Palladino, *Colophon: Portland Society for Calligraphy Journal*, Autumn 1997, pp.2-5.

“So, who was Lloyd Reynolds, anyway?” by Georgianna Greenwood, unpublished notes for a lecture presented several times: at Reed 2/9/2003.

“Lloyd Reynolds: a revolutionary of another kind” by Ron Lovell, *Prism* Winter 1975, pp.4-7 and cover.

“Calligrapher Lloyd Reynolds Guest Speaker” in *Hubbub*, n.d., n.p.

“Teaching Now With Silence: Lloyd J. Reynolds” by Charles Lehman, paper, n.d. (after 10/4/78).

“Lloyd J. Reynolds: Calligrapher” (n.d., n.p., obituary).

“Lloyd Reynolds” in *NewsLetter*, Western American Branch, Society for Italic Handwriting, no.1, 1979 (copy of entire issue with Jo Anne DiSciullo’s essay on Reynolds’ memorial service at Reed and Bob Martin’s talk presented there).

“Instilling Pride and Tradition” by Paul Vandervoort II in *Signs of the Times*, Art & Design Section: Calligraphy, pp.48-49.

“A Fine Italic Hand” in *Newsweek*, October 5, 1964.

[Weathergrams by Lloyd Reynolds written out by Bill Gunderson] in *Alphabet*, Friends of Calligraphy, v.31:3, Summer, 2006, pp.16-17.

"Roseburg teacher's poem inspires Kitzhaber" by John Sowell, *The News-Review*, Roseburg, Oregon, May 29, 2002, p.8.

"Calligraphy, Computers and the Ten Dollar Bill" by Diane Hutt for PopCanPen: Essays at www.popcanpen.com.

"The Inimitable Lloyd Reynolds" in *Reed Magazine: Letters*, August 2004, p.56.

"Calligraphy Reunion Lives On" from *Reed Magazine: Letters*, May 2004, p.53.

Reynolds Articles – about Reynolds 2

"Handing Down the Letters – an interview with Lloyd Reynolds" by Philbrook Heppner in *Encore: Magazine of the Arts*, January 1978, pp.3-4, 6-9 & cover.

"Lloyd J. Reynolds" by Greg MacNaughton, unpublished paper for Paul Shaw's *Codex* magazine, Jan. 2013.

"Lloyd Reynolds' Graphic Arts Workshop" in *STA Newsbulletin: The Journal of the Society of Typographic Arts*, Chicago, March, 1953, pp.1-2.

"Professor Lloyd J. Reynolds Hits Big Time on California Television Program" in *The Portland Craftsman*, p.7, n.d.

"Calligraphic Treasures on Loan at Museum" *Portland Art Museum Calendar* [publicity flyer], no.1, 1958, September (addressed by LJR?).

[Introduction to a talk by Lloyd Reynolds entitled "Is there a Right way of Writing?" n.d., n.p., typescript, 2c.]

"The Remarkable Mr. Reynolds of Reed" by Wyn Berry, *Northwest*, April 3, 1966, pp.26-27.

"Portland and the Italic Hand: A Personal View" by Alfred E. Hammer, *Portland Art Association Bulletin*, v.2:1, June 1981, [pp.1-5] and cover.

"Printing Week Activities" in *Portland Bulletin*, Portland Club of Printing House Craftsmen, Inc., February, 1976, p.7, photo of Lloyd and Judith Reynolds.

"William Morris recognized that a true source of human happiness lies in our 'taking a genuine interest in all the details of daily life and elevating them by art'" photocopy from an unidentified source.

"75 years of teaching" in *Reed College Bulletin*, v.48:3, 10/27/1969, p.2.

"Beautiful handwriting: Ancient art being revived" by Lillie Robertson, *Deseret News*, January 17, 1978.

"The Big Haul Salutes Reed College 50 Years Old" with 2 photos of Reynolds.

"Ancient Washington Press Installed at Reed College" n.d., n.p., newspaper clipping.

"Weathergrams' Created in Calligraphy" n.d., n.p., newspaper clipping.

[News release about teaching calligraphy to students] Reed College News Bureau, n.d., hand edited draft.

- "The energy of youth: skirting the tar pits" in *Reed College Bulletin*, v.46:11, August 1, 1968, p.1 on Reynolds' commencement address "Grow It".
- "Orientation Lectures" in *Reed College Quest*, v.52:2, September 17, 1962, p.4.
- "Italic Handwriting goes on Exhibit" in *Reed: News Briefs*, v.55:10, May 1, 1977.
- "Italic Writing Studies Lead to Haiku Poetry" by Beth Fagan, *The Oregonian*, n.d., pp.1, 3.
- "No nukes' rally draws 1,000 protesters" in *The Sunday Oregonian*, May 20, 1979, p.B6, showing a calligraphed protest banner.
- "Portland Art Teachers Offer Special Writing" by Kernan R. Turner, *Gazette-Times*, Corvallis, Oregon, February 1, 1969, p.12.
- "Note Papers Carry Thoughts of Concern for Environment" in *The Oregonian*, June 16, 1970, p.3 [calligraphy by Bob Palladino and Betty Lou Bennett].
- "Blame Put on Automation for Poor Handwriting" by William J. Cary Jr., *Oregon Journal*, n.d.
- "Calligraphy Lauded", *The Sunday Oregonian*, March 14, 1971.
- "Portland Students Excel in Handwriting Contest" in *The Sunday Oregonian*, March 15, 1970.
- "Lloyd J. Reynolds", statement honoring Reynolds associated with the award of an Honorary Doctor of Humane Letters degree at Reed's Convocation, September 7, 1972.
- "'The Medium is the Message': Lloyd Reynolds and The Origins of Italic Handwriting in Oregon Schools" by Richard S. Christen and Thomas G. Greene, *American Educational History Journal*, v.28, 2001, pp.39-46 [this format the paper submitted?, numbered p.1-20].
- "Appreciation: Lloyd J. Reynolds" by Gay Walker, *Ampersand*, Fall 2006, pp.9-12.
- "Students prepare to help honor Reynolds", *The Sunday Oregonian*, April 30, 1972.
- "Learning how to be a craftsman" by Barry Johnson, in *The Oregonian: Visual Art*, October 14, 1985.
- "Lloyd J. Reynolds: A life of forms in Art" by Christine Colasurdo, *Alphabet: Friends of Calligraphy*, v.37:1, Autumn 2011, pp.8-15.
- "First Edition" by Max Buhmann, *Sunday Journal Magazine*, August 31, 1952, p.5M.
- "Teamwork Behind New Greeting Cards" by Beth Fagan, *The Oregonian*, May 19, 1962, p.I-8.

Reynolds Awards/Honors

Reynolds Baby book

Reynolds Bookplates

Reynolds Bookplates, Sapporo

Reynolds Buddhism

Reynolds Business card
Reynolds Calendar

BOX 21 – Reynolds General 2

Reynolds Calligraphy (not originals)
Reynolds Calligraphy (originals)
Reynolds Calligraphy (originals) – Emily Dickinson poems
Reynolds Calligraphy – jobs 1
Reynolds Calligraphy – jobs 2

BOX 22 – Reynolds General 3

Reynolds Calligraphy – jobs 3
Reynolds Calligraphy – jobs 4
Reynolds Calligraphy – jobs, Flathead Community College
Reynolds Calligraphy – Joan Baker estate
Reynolds Calligraphy – Poems from the Pacific Northwest Poetry Conference
Reynolds Calligraphy – teaching materials
Reynolds “Calligraphy Heritage at Reed” - website
Reynolds Cards (personal)
Reynolds Certificates

BOX 23 – Reynolds General 4

Reynolds Ditto sheets, italic letters
Reynolds Drawings
Reynolds Drawings - portraits
Reynolds Education
Reynolds Envelopes Samples 1
Reynolds Envelopes Samples 2
Reynolds Estate & Family
Reynolds Exhibits
Reynolds Exhibits – Oregon State University
Reynolds Exhibits – Reed College
Reynolds Exhibits – Stanford University “An Introduction to the Italic Style...”
Reynolds Films / Tapes and their Transfer to Digital

Reynolds Health
Reynolds "Hymnus ad Patrem Sinensis"
Reynolds Lectures
Reynolds Lectures – History of Letters
Reynolds Lectures – Italic Calligraphy (Stanford)
Reynolds Lettering guides

BOX 24 – Reynolds General 5

Reynolds Notebook 1930s-1940s
Reynolds Notes 1
Reynolds Notes 2
Reynolds Notes and Practice 1 (Carol DuBosch)

Reynolds Notes and Practice 2 (Carol DuBosch)
Reynolds Notes and Practice 3 (Charles Lehman)
Reynolds Notes and Practice 4

BOX 25 – Reynolds General 6

Reynolds Obituary, etc.
Reynolds Order of the Black Chrysanthemum
Reynolds Permissions & Rights
Reynolds Photographs 1
Reynolds Photographs 2
Reynolds Photographs 3
Reynolds Photographs – Calligraphed art work (slides)
Reynolds Photographs – Champoeg Press
Reynolds Photographs – Exhibits
Reynolds Photographs – Family
Reynolds Photographs – Theatre
Reynolds Photographs (copies)

BOX 26 – Reynolds General 7

Reynolds Practice Sheets
Reynolds Printing
Reynolds Prints – Ascent of f6
Reynolds Prints – Cabin (*Armitage Prize Winning Essays* pamphlet)
Reynolds Prints – Chapel door, Eliot Hall
Reynolds Prints – Cherries
Reynolds Prints – *A Day with the Cow Column in 1843* (p.3)
Reynolds Prints – Frog
Reynolds Prints – Griffin and book
Reynolds Prints – “Heavenly Skidroad”
Reynolds Prints – Hills in a landscape
Reynolds Prints – Horse running
Reynolds Prints – House with trees
Reynolds Prints – “Knowing-the-Places” (ed. 50)
Reynolds Prints – Man with a scythe
Reynolds Prints – Missouri Legend
Reynolds Prints – National Peace Day (with 2 flyers)
Reynolds Prints – Native American: carving with bird
Reynolds Prints – Native American: male head
Reynolds Prints – Native American: whale and totem pole
Reynolds Prints – Native American: totem pole
Reynolds Prints – Native American: whale and totem pole
Reynolds Prints – Native American: woman with basket on head
Reynolds Prints – Native American: woman with blanket
Reynolds Prints – Peacock
Reynolds Prints – Pine tree
Reynolds Prints – *Ring-tailed Roarers*: set of 27 wood engravings
Reynolds Prints – *Ring-tailed Roarers*: Caxton Press titling
Reynolds Prints – *Ring-tailed Roarers*: cover proof and printed cover
Reynolds Prints – *Ring-tailed Roarers*: #3
Reynolds Prints – *Ring-tailed Roarers*: #4
Reynolds Prints – *Ring-tailed Roarers*: #5
Reynolds Prints – *Ring-tailed Roarers*: #6
Reynolds Prints – *Ring-tailed Roarers*: #7
Reynolds Prints – *Ring-tailed Roarers*: #8
Reynolds Prints – *Ring-tailed Roarers*: #9
Reynolds Prints – *Ring-tailed Roarers*: #10
Reynolds Prints – *Ring-tailed Roarers*: #12
Reynolds Prints – *Ring-tailed Roarers*: #14
Reynolds Prints – *Ring-tailed Roarers*: #15

Reynolds Prints – *Ring-tailed Roarers*: #16
Reynolds Prints – *Ring-tailed Roarers*: #18
Reynolds Prints – *Ring-tailed Roarers*: #19
Reynolds Prints – *Ring-tailed Roarers*: #20
Reynolds Prints – *Ring-tailed Roarers*: #21
Reynolds Prints – *Ring-tailed Roarers*: #23
Reynolds Prints – Skier
Reynolds Prints – Spirits from the Underworld (cut tree)
Reynolds Prints – Sun masked
Reynolds Prints – Trapper with covered wagon
Reynolds Prints – Trapper with moonshine jug
Reynolds Prints – Trapper with sun figure
Reynolds Prints – Tree (Christmas card image?)
Reynolds Prints – Tree and man with rain and lightning
Reynolds Prints – Vase with flower
Reynolds Prints – Vignette: plant
Reynolds Prints – Vignette: trapper, bear, Indian head, rider, guns
Reynolds Prints – War: paraplegic with broken swasticka
Reynolds Prints – William McClelland
Reynolds Prints – Woman, naked, from the rear with tree
Reynolds Prints – Woman's head
Reynolds Prints – Woman's head with hooded cape
Reynolds *R as in CHRRRISTOPHR* dustjacket
Reynolds "Science in Action" (Television series)
Reynolds Sketches

BOX 27 – Reynolds General 8

Reynolds Teaching Art History
Reynolds Teaching Calligraphy University of Oregon Summer 1959
Reynolds Teaching English 1936-37 lectures and syllabi
Reynolds Teaching Graphic Arts Workshop
Reynolds Teaching workshops
Reynolds Television programs
Reynolds Thunderbolt symbol & creation
Reynolds Travel 1960 Europe and Roman rubbings – Trajan Column
Reynolds Travel ephemera
Reynolds Weathergrams 1
Reynolds Weathergrams 2

Reynolds Weathergrams 3
Reynolds Weathergrams – About, including *Dragonfly* v.1:4 and *Weathergrams* (1972)
Reynolds Will

SERIES 5: General Topics

BOX 28 – General 1

ACLS Newsletter (American Council of Learned Societies)
Alphabets – Deseret (copies of articles showing examples)
Alphabets – history & examples (includes “Writing and the Alphabet” from the
Alphabet Museum, Tel-Aviv)
Arrighi – typeface
Art – miscellaneous
Articles - miscellaneous
Bookmarks
Calligraphy Heritage at Reed – 2003 Reunion (*Reed* magazine article)
Calligraphy - articles
Calligraphy – “The Golden Age and Its Modern Revival” exhibit, 1958
Cards - blank
Catich Alphabet Stones (Reed’s)
Champoeg Press – articles and ephemera
Colophons
Double Crown Club – dinner menu
Exhibit – Duke University exhibit on “Calligraphy”
Exhibits – flyers and catalogs
Festschrift – honoring Lloyd J. Reynolds, correspondence of Whalen, Snyder, and
contributors, photos, articles, ephemera, 1966-69
Friends of Calligraphy, Berkeley (from Georgianna Greenwood)

BOX 29 – General 2

Guild of Bookworkers
Images – miscellaneous pamphlets, plates, ephemera
Inks and Color
Invitations - miscellaneous
Italic Handwriting Competition

Italix – v.7:3, Summer 1977, “The Lloyd Reynolds Number”
Klingspor Museum – flyers and pamphlets
Lettering – miscellaneous
Lettering – Roman & Trajan Column
Linotype: “Type Ideas for Book Designers” (pam.)
Maps - miscellaneous
Menucha '79 (flyer)
Monotype Newsletter 78
National Gallery of Art
National Wildlife Federation
Oregon Ceramic Studio
Papers –samples, flyers & ephemera
Papers—Steve Herold '63 orders, catalogs & samples
Peace Corps Program – Reed (cover artwork & calligraphy by Charles Munch '68)

BOX 30 – General 3

Philadelphia Conference on the Calligraphic Arts, *Faculty Exhibit 1982* (pam.)
Photographs – art and artistic images
Photographs – Mars
Photographs – storm damage, Columbus Day, 1962
Planet Drum
Portland Art Museum and School
Portland – Skidmore Fountain
Postcard Collection – Architecture and places
Postcard Collection – Asian (not painting)
Postcard Collection – Painting and other arts
Postcard Collection – Sculpture
Postcard Collection – Writing and Printing
Printer’s Hat (International Association of Printing House Craftsmen, folded paper)
Printing – articles and ephemera
Printing History
Printing House Craftsmen – Portland and Pacific

BOX 31 – General 4

Private Presses
Program to Teach Italic Handwriting, CA – LJR involvement

Programs – miscellaneous
Prospecti – book announcements including one from the Doves Press, flyers, catalogs
Quotations
Reed – art courses
Reed – attrition
Reed – benefits
Reed – Black Studies
Reed – committees
Reed – conferences, programs
Reed – Constitution
Reed - Faculty Code, etc.
Reed – hearings, HUAC Velde Committee
Reed – interviews
Reed – M.A.T. Program

BOX 32 – General 5

Reed – presentations: theatre, music, opera, plays
Reed – self-study
Reed – student loans
Reed – teaching
Reunion 2003 – exhibit, calligraphy event
Reunion 2003 – Signs & Testimonials (Photocopies)
Reunion 2003 – Testimonials theft, Georgianna Greenwood
Scientific American Articles
 Broom, Robert: The Ape-Men
 Emiliani, Cesare: Ancient Temperatures
 Heinzelin, Jean de: Ishango
 Simons, Elwyn L.: The Early Relatives of Man
Sequoia Press
Societies - Miscellaneous
Society for Calligraphy, N. Hollywood, CA – *Calligraphy Ink* 1:3-6; 2:1-2, 4-7;
 3:1-3, 5 (1975-1977)
Society for Italic Handwriting
Society for Italic Handwriting, Western Branch
Society of Calligraphy & Handwriting, Seattle, WA
Society of Scribes and Illuminators
Teaching

BOX 33 – General 6

Teaching Aids – calligraphy
Teaching Aids – films
Teaching Aids – printmaking
Teaching Aids - reproductions
Travel – ephemera
Type Directors Club

BOX 34 – General 7

Type Specimen Books 1
 Abbott, Kerns & Bell Co., Portland, OR
 Arcady Press, Portland, OR
 Conger Printing, Portland, OR
 Daily Journal of Commerce, Portland, OR
Type Specimen Books 2
 Durham & Downey, Portland, OR
 Glass-Dahlstrom Printers, Portland, OR
 Schlegel Typesetting Co.
 Updike & Johnson, Portland, OR
Type Specimens 1
 Annonce Grotesque
 Aster
 Augustea
 Caslon
 Century Nova
 Century Schoolbook
 Century Semi-Medium
 Century Ultrabold
 Clarendon
 Craw Clarendon
 Craw Modern Bold
 Dante
 De Roos
 Dominante
 Egizio
 Eurostile

Fairfield
Garamond, New
Goudy Village No. 2
Helvetica
Hidalgo
Libra
Life
Microgramma
Nebiolo
Normande
Olivetti Tekne 3
Optima
Poseidon Opaque (E. Catich)
Permanent
Post Title
Regina
Studio
Studio Bold
Torino
Tradition
Trump Mediaeval
Univers
Type Specimens 2
Aigrette
Balzac
Caprice
City Light
Cocktail Borders
Discus Script
Dynamic
Egmont
Egyptian Bold
Erasmus
Excelsior
Fontanesi
Gracia
Holla
Janson, Original
Largo
Libra

Melior
Michelangelo Titling
Mistral
Neuland
Nobel
Palatino
Palette
Primavera Ornaments
Primula
Raffia Initials
Reiner Script
Rondo
Salut
Sapphire
Signal
Sistine Titling
Standard
Thannhaeuser Borders
Trajanus
Virtuosa
Typophiles
Zen – pamphlets, flyers

SERIES 6: Calligraphic Samples

BOX 35 – Calligraphic Samples 1

Calligraphy Samples – Arabic, Hindi, etc.
Calligraphy Samples – Conception Abbey cards
Calligraphy Samples – European historical
Calligraphy Samples – European photos/repros 1
Calligraphy Samples – European photos 2
Calligraphy Samples – European photos 3

BOX 36 – Calligraphic Samples 2

Calligraphy Samples – Hebrew
Calligraphy Samples - manuscript pages, original

Calligraphy Samples – modern
Calligraphy Samples – Nepal
Calligraphy Samples – Oriental 1
Calligraphy Samples – Oriental 2
Calligraphy Samples – Oriental: Japanese, Brush Printing (formal)
Calligraphy Samples – Oriental: Japanese, Bun Raku practice book
Calligraphy Samples – Oriental: Original wall hanging
Calligraphy Samples – photostats

SERIES 7: Lettering Guides

BOX 37 – Lettering Guides 1

Lettering Guides – miscellaneous
Lettering Guides – Albertini, John for the Peace Corps
Lettering Guides – Bank, Arnold
Lettering Guides – Beacon Writing (Stone & Fairbank) 1, 2, Suppl. 1 & 2, 5, 6
Lettering Guides - Catich
Lettering Guides – Chinese
Lettering Guides – Copperplate (Bickham)
Lettering Guides – Dryad series
Lettering Guides – Eager, Fred
Lettering Guides – Fairbank, Alfred
Lettering Guides – Gourdie, Tom 1

BOX 38 – Lettering Guides 2

Lettering Guides – Gourdie, Tom 2
Lettering Guides – Gourdie, Tom 3
Lettering Guides – Hogg, John
Lettering Guides – Holsinger, Marilyn
Lettering Guides – Johnston, Edward
Lettering Guides – Nemoy, Maury
Lettering Guides – Palladino, Robert
Lettering Guides – Pentalic
Lettering Guides – Reaves, Marilyn
Lettering Guides – U.S.
Lettering Guides – Wheaton

SERIES 8: People associated with Reynolds (including Colleen Cavin)

BOX 39 – People 1

Bank, Arnold
Baskin, Leonard
Bennett, Elton
Benson, John Howard
Bianco, Yvonne
Blake, William
Bleything, Denis
Carroll, Tamara
Catich, Father Edward 1 (material copied from the Arragon Papers)
Catich, Father Edward 2
Catich, Father Edward 3
Catich, Father Edward 4 – letterhead, printed ephemera
Catich, Father Edward 5 – photographs
Catich, Father Edward 6 – Trajan letters and information
Catich, Father Edward 7 – Trajan letters, carved “R” black slate inscription

BOX 40 – People 2

Cooper, Oz – Reynolds’ sketch of a Cooper title page
Cusick, Rick - artwork
DaBoll, Raymond F. – flyers, cards, printed ephemera
Donat, Joe – print (“Number 3” of man drinking)
Douglass, Ralph - artwork
Dreyfus, John
Dumbleton, John – Development of Italic Handwriting (slides)
Dwiggins, W.A.
Eager, Fred
Eastwood – artwork
Fairbank, Alfred
Filby, William
Frederick, Darryl – artwork
Frimkess, Lou
Funk, Thompson M. – artwork

Gemill, Jim – slides of calligraphy
Getz, Arthur – artwork
Gill, Eric – ephemera from Steven Herold '63
Gourdie, Tom
Gourdie, Tom – Italic Handwriting (slides)
Haberly, Loyd

BOX 41 – People 3

Hayes, James
Heliker, John – artwork
Hidy, Lance – articles and artwork
 (article “Script and the Book”, 5/77)
 (article “Calligraphy and Letterpress in Design Education”)
 (29 pages – Haystack lecture notes, 7/77)
Hoefler, Karlgeorg
Johnson, Ray
Johnston, Edward
Jung, Theodor – artwork
Lehman, Charles
Loyola Mary, Sister
Lynch, Douglas
MacDonald, Byron J.
Mardersteig, Giovanni
Martin, Charles – artwork
Maveety, Darle Hermann
Middleton, R. Hunter
Miscellaneous
McPherson, Michael '68
Milius, Winifred – artwork
Morado – artwork
Morantz, Irving – artwork
Morris, William – pamphlets, articles, ephemera
Musick, Pat – class notes from LJR lectures Fall 1974
Nemoy, Maury
Palladino, Robert

BOX 42 – People 4

Piche, J. E. – design/layout/calligraphy examples by others
Po, Lee Kun
Reid, Frederick W. – correspondence with Ward Ritchie (and ephemera), Gloria Stuart, Niall Montgomery, Archibald MacLeish, and Tomas Graves about The Seizin Press (founded by Robert Graves and Laura Riding) and The New Seizin Press
Reinhardt, Ad – artwork
Reynolds, Judith – ceramics (slides)
Reynolds, Judith – History of Psychology (slides)
Reynolds, Virginia
Robeson, Paul
Rupert – Cuba (slides)
Snyder, Amanda
Snyder, Gary (including a newspaper folio with “Smokey the Bear Sutra”)
Svaren, Jaki
Treviso, Louis – advertising samples, lettering
Tschichold, Jan
Turner, Ralph J.
Van Cleve, Clyde – includes 7 prints
Walker, Emery – ephemera from Steven Herold ‘63
Wasser, Karen – exhibit, drawings, article
Whalen, Philip
Wilson, Adrian
Zapf, Hermann

BOX 43:1 – People 5 - Colleen Cavin’s Calligraphy Materials

Cavin – Assignments
Cavin – Biography (Articles, etc.)
Cavin – Book Arts & Prints
Cavin – Calligraphy, Articles
Cavin – Calligraphy, Clippings
Cavin – Calligraphy, Jobs
Cavin – Calligraphy, Original
Cavin – Calligraphy, Reproductions (of Cavin’s works)
Cavin – Vellum
Cavin – Cavin’s Articles
Cavin – Classes (elsewhere)
Cavin – Clausen, Ted – Notes

Cavin – Correspondence – Fairbank, Alfred
Cavin – Correspondence – Unidentified
Cavin – Dehn, Dorothy
Cavin – Design
Cavin – Drawings
Cavin – Gill, Eric
Cavin – Illuminating
Cavin – Jones, David
Cavin – Letterforms
Cavin – Manuscripts
Cavin – Order of the Black Chrysanthemum
Cavin – Palladino, Robert
Cavin – Paper “The Beast Pillar of Souillac” 1978
Cavin – Papyrus Samples
Cavin – Pens and Brushes
Cavin – Photographs – Cavin and her Work
Cavin – Photographs – Lloyd Reynolds
Cavin – Plans and Notes Booklet
Cavin – Reynolds’ Classes – Notes
Cavin – Reynolds’ Notes
Cavin – Society of Scribes and Illuminators
Cavin – Society for Italic Handwriting
Cavin – Svaren, Jaki
Cavin – Teaching Notes and Materials
Cavin – Weathergrams by Reynolds
Cavin – Writing Surfaces

BOX 43:2 – People 6 Colleen Cavin’s Calligraphy Materials (OS)

Calligraphy, practice sheets, paintings, watercolors by Cavin

BOX 44 – People 7 – Marilyn Holsinger’s Calligraphy Materials

Holsinger, Marilyn '65 MAT – Art work
Holsinger, Marilyn '65 MAT – Art work – St. Benedict roughs
Holsinger, Marilyn '65 MAT – Calligraphy class
Holsinger, Marilyn '65 MAT – Class materials by Al Wong
Holsinger, Marilyn '65 MAT – Class materials by Walton Fosque

Holsinger, Marilyn '65 MAT – Correspondence from William Bemj
Holsinger, Marilyn '65 MAT – Graphic Design Lettering class
Holsinger, Marilyn '65 MAT – Handouts for classes
Holsinger, Marilyn '65 MAT – Lettering class
Holsinger, Marilyn '65 MAT -- Transparencies I
Holsinger, Marilyn '65 MAT – Transparencies II

SERIES 9: Student Work

BOX 45 – Student Work

Student Work – miscellaneous A 1
Student Work – miscellaneous 2
Student Work – miscellaneous 3
Student Work – Baker, Joan '53
Student Work – Blackwelder, Linda '67
Student work – Catlin Gabel
Student Work – Colasudo, Christine

BOX 46 – Student Work 2

Student Work – Crooker, Constance '69 (copy of thesis)
Student Work – Culbertson, Penelope
Student Work – Dehn, Dorothy '61 MALS (paste-ups and a variety of Reed certificates, exhibit posters, and griffin designs from daughter Natasha Dehn '85 – see also oversize)
Student Work – Emerson, Christine [Salo] '66 1
Student Work – Emerson, Christine [Salo] '66 2 (Class notes from Calligraphy 1963; class notes from Haystack 8/12/76)
Student Work – Emerson, Christine [Salo] '66 3 (Class notes from Art History 130, articles “Care of Pictures”, Digital Typography”, and “The Roman Letter”; Osley Lecture 3/7/81, Copperplate Script lecture, Catich class)
Student Work – Fournier, Donna (copy of “Anawim: The Poor of Israel”)
Student work – Fultz, Nancy
Student Work – Greenwood, Georgianna '60

BOX 47 – Student Work 3

Student work – Hanson, Cathy
Student Work – Herold, Stephen '63 (with Double Elephant Press ephemera)
Student work – Hirsch, Thomas E.
Student work – Holsinger, Marilyn
Student work – Holsinger, Marilyn - artwork
Student work – Holsinger, Marilyn – Calligraphy class
Student work – Holsinger, Marilyn – Class materials by Al Wong
Student work – Holsinger, Marilyn – Class materials by Walton Fosque
Student work – Holsinger, Marilyn – Correspondence from William Bemj
Student work – Holsinger, Marilyn – Graphic Design Lettering class
Student work – Holsinger, Marilyn – Handouts for class
Student work – Holsinger, Marilyn – Lettering class
Student work – Holsinger, Marilyn – Transparencies 1
Student work – Holsinger, Marilyn – Transparencies 2

BOX 48 – Student Work 4

Student work – Iranian students
Student work – Jefferson High School
Student Work – Johnson, Linda & Anne (copy of “Gail”)
Student Work – Kilpack, Gilbert (copy of “Foes of the Household”)
Student Work – Kilpack, Gilbert (copy of “The Musician, Sex and the Devil”)
Student Work – McCarty, Willard '70 (copy of “Poetry and Technology”)
Student Work – Moseley, Monica Pincus '64
Student Work – Mt. Hood Community College
Student Work – Munch, Charles '68
Student Work – Musick, Pat '73 (including excerpts from class notes)
Student Work – Olson, Elinore '62
Student Work – Pierce, Lucille '43
Student Work – Pock, John or Helen
Student Work – Ruggenberg, J.J.
Student Work – Schott, Max '61 (copy of “The Coyote”)
Student work – Soosania, Narendra
Student Work – Stewart, Betty
Student Work – Stones, Charles H. Jr. '50 MA (copy of thesis)
Student work – Thomson, F. A.
Student Work – Warren, Lindsay '51 (2 calligraphed items)

Student Work – Widelock, David '68 (copy of thesis)
Student work – Williams, Susanna

SERIES 10: Writings by Others

BOX 49 – Writings by Others 1

Writings – miscellaneous A
Writings – from *Camera Work* (unidentified)
Writings – All Saints' Episcopal Day School
Writings – Andreoli, Eliodoro "Modelli di Calligrafia"
Writings – Ardizzone, Edward "The Born Illustrator"
Writings – Arrowsmith, William "Future of Teaching"
Writings – Bank, Arnold lettering portfolio
Writings – Ballinger, Thomas O. "Five Unpublished Nepalese Inscriptions"
Writings – Bolognese, Donald "The Chancery Hand"
Writings – Buddha's Discourse (unidentified)
Writings – Catich, Father Edward "Sentimentalism in Art"
Writings – Child, Heather "Gold in Manuscript Illumination"
Writings – Chinese

BOX 50 – Writings by Others 2

Writings – Coomaraswamy, Ananda articles
Writings – Crowley, Robert "Yesterday's Children" music
Writings – Diamond, Stanley "The Primitive and the Civilized"
Writings – Doerter, Jim on teaching H.S. art courses
Writings – Eager, Fred "Introduction to Italic Handwriting"
Writings – Feibleman, James K. "Concreteness in Painting"
Writings – Fern, Alan "Count and the Calligrapher"
Writings – Fairbank, Alfred "Looking at Letters and Words" and "Italic in its Own Right"
Writings – Gordon, Cyrus H. "The Greeks and the Hebrews"
Writings – Graham, Donald W. "Composing Pictures" (incomplete)
Writings – Hajime, Nakamura "Zen of Master Dogen"
Writings – Harrison, Lou "Political Primer"
Writings – Herold, Steven C. "Durrow, Lindisfarne and Kells"
Writings – High School of Music and Art "Three Lively Arts"

Writings – Jolivette (unidentified)
Writings – Lehman, Charles “Changing American Models for Children’s Handwriting 1776-1976”
Writings – Lehman, Charles “Simple Italic Handwriting Teacher Guide” (annotated by Lloyd Reynolds)
Writings – Lindstrom, Charles course outlines and reports
Writings – Mekelburg, David “Notes on Calligraphy”
Writings – Morison, Stanley “Early Humanistic Script and the First Roman Type” (from issue given by Steven Herold)
Writings – Nelson, Marianne “Teaching Handwriting in Portland, Oregon” (presentation notes 5/30/2014)
Writings – Paul, Benjamin “Values in American Culture”

BOX 51 – Writings by Others 3

Writings – Petty, G. H. “Calligraphy & Advertising”
Writings – Puffenberger & Franken “A Study of the Appropriateness of Typefaces”
Writings – Ratcliffe, F. W. “Margins in the Manuscript and Printed Book”
Writings – Ray, David poems (to be calligraphed by LJR)
Writings – Rubey, William “Development of the Hydrosphere and Atmosphere”
Writings – Ruskin, John “Nature of Gothic”
Writings – Augusta Marie, Sister “Monastic Use of Scriptural Koinonia”
Writings – Soosania, Narendra V. “Phenomenology of the Atman”
Writings – Standish, John “History of Printing”
Writings – Tschichold, Jan “Chinese Color Prints of Today” (incomplete)
Writings – Wheeler, Don “Oriental Rugs for the Millions”
Writings – Wong, Clifford A. “Writing the Round Letter”
Writings – Woodworth, R.S. “Accuracy of Voluntary Movement”

BOX 52 – Duplicates 1

Dragonfly (magazine)
Trajan Column Inscription
Festschrift flyer
“Selected Bibliography for Art History” (3 p.)
Framed certificate by LJR for Janet Binford (not a duplicate)

BOX 53 – Duplicates 2

Line guide duplicates

Calligraphy scrapbook from Ruth Wetterborg Sandvik '38 (not a duplicate)

Reynolds' Festschrift scrapbook from Ruth Wetterborg Sandvik '38 (not a duplicate)

BOX 54 – Newsclippings about LJR & Calligraphy – Copies

BOX 55 – Newsclippings about LJR & Calligraphy - Originals

BOX 56– Portfolio

Reynolds' Calligraphy, Jobs, poster, MS leaves

BOX 57 – Portfolio

Reynolds' calligraphy, jobs, posters

BOX 58 – Portfolio

Reynolds' calligraphy, jobs

BOX 59 – Portfolio

Mostly student work, posters (including Tony Dubow, Charles Munch, Cindy Parker, etc.)

BOX 60 – Portfolio

Paper samples, Leong wall hanging

BOX 61 – Jaki Svaren Calligraphy Materials 1

BOX 62 – Jaki Svaren Calligraphy Materials 2

BOX 63 – Jaki Svaren Calligraphy Materials 3

BOX 64 – Jaki Svaren Calligraphy Materials 4
LJR matted broadsides
Dorothy Dehn Calligraphy Materials

BOX 65 – Rolled poster box

Reynolds' calligraphy, demo sheets, rolled banners

BOX 66 – Rolled poster box

Calligraphy and demo sheets associated with Reynolds and his students

BOX 67–Rolled poster box

Posters for 2003 Calligraphy Heritage Reunions

BOX 68 – Rolled poster box

Calligraphy and demo sheets associated with Reynolds and his students

BOX 69 – Rolled poster box

LJR Papers, TV program charts and posters

BOX 70 – Reynolds' Art Supplies 1

Includes Menucha clay pendants, leather engraving support, printing apron, ink grinding stone, and blank cards/envelopes

BOX 71 – Reynolds’ Art Supplies -- Pens and Pen Tips 1

BOX 72 – Reynolds’ Art Supplies --Pens and Pen Tips 2

BOX 73 – Reynolds’ Art Supplies 2

Includes 2 Chinese carved chops and an ink stone

BOX 74 – Reynolds’ Art Supplies 3

BOX 75 – Reynolds’ Art Supplies -- Inks and Colors

BOX 76 – Reynolds’ Art Supplies -- Artist Workbox

BOX 77 – Wood Type, Catich Demo Sheets, Catich Rubbings

BOX 78 – Reynolds’ Briefcase

BOX 79 – Slide Album: LJR Art History I

BOX 80 – Slide Album: LJR Art History II

BOX 81 – Slide Album: LJR Calligraphy & Printing Examples

BOX 82 – Slide Album: LJR Travels

BOX 83 – Slide Album: LJR Family & Friends

BOX 84 – Portfolio Box

Multnomah Co. Library Hollywood Branch sign's individual metal letters and a Menucha scrapbook