



Docent Dates

Francesco Guardi, Venetian, 1712–1793 *View of San Giorgio Maggiore*, ca. 1760
Oil on canvas, 28 5/16 x 47 1/2 in. (72 x 120.6 cm) Glasgow Museums, Archibald
McLellan Collection, purchased 1856 (184) INTERNAL USE ONLY

February 4

John Schneider, Italian and French Renaissance scholar.

February 18

Alejandro Cartagena, Mexican photographer whose work will be in the Latin Am exhibition, TBA

February 28

Walking Tour

March 4

Meeting & Lecture

March 18

Meeting & Lecture

April 1

Meeting and lecture (NO MTG 4/15)

Dearest Docents,

The second half of our touring year is so far turning out to be as interesting as the first half. As I announced in our last meeting, the Latin American exhibition has been postponed until next year. To take the load off the remaining teams, Christine Holland has recruited the aid of the Portraits team and the Sculpture team—both of which were supposed to be off duty as of April 1—to continue touring through spring. So, that immediate issue is solved thanks to Christine’s quick work and the willingness of ALL Portraits and Sculpture team members to keep touring for a while longer.

A larger, and more difficult problem remains, however. Some of you may have heard that the Asian gallery and/or the antiquities galleries may close because of the construction. Right now, there is no definitive plan to close the Asian gallery. But once construction begins, curators will evaluate the effect of construction vibrations on the art, and if the art is not safe, it will be removed and the gallery may close. Of course this means that the closing of the Asian gallery may be sudden. We are working on contingency plans for tours if that turns out to be the case.



Molora Vadnais
President

As for the Antiquities galleries, we all know that eventually a much-needed staircase is to be built in Thayer gallery. Obviously, at some time during the next six years of planned construction, the art in Thayer and in Ludington will need to be moved for its protection. At least some pieces, including our beloved Hermes, will likely move to the Getty, where they will be lovingly placed on view together with some of their Getty-owned brethren. Some of our pieces will be restored by Getty conservators. Right now, there is no way of knowing when this transition will occur. As with the Asian gallery, when the earthquake retrofitting begins, the antiquities could be imperiled, in which case the art would be safely stored. But, if there is no immediate danger, maybe these pieces will stay on view until a later phase of the construction. The temporary loss of these particular pieces will be hard to bear for many of us and for our visitors. But the most important thing is that they will be safe.

As a council, we have an important part to play in this major renovation process. Our primary role is to continue to be a link between the public and the world of art. You are all well trained and very good at your jobs. From what I see for myself and hear from others, we have one of the best-trained groups of docents at any museum. I know that each of you can, if necessary, take any piece of art dropped in front of you and figure out how to present it in a meaningful way. No matter what goes up or what goes down, you will rise to the occasion. As a council, we have a lot of expertise about art and, just as importantly, about getting things done. We had an excellent demonstration of these strengths during last month's Asian touring workshops. I know we can all work together, have some fun, and be prepared for whatever curves this remodel may throw at us.

Our other role as a council is to keep our group healthy and sustainable. I believe that despite the challenges ahead, we can keep our council as strong as it has always been with a little work, a little patience, and a lot of humor. We have the ability to sustain one year without a provisional class, although we could use a few extra docents to tour students next year. In lieu of teaching, Ralph and Mary Ellen have volunteered their time to gently revise our provisional curriculum. Once they have completed their work, a group of experienced docents and the Education Department will meet to discuss the proposed changes and come to a consensus about the final product. Expect to hear more about that later in the year.

While our Museum galleries are in flux, we do have a brand new venue for bringing art to the public—the new Community Speaker's Bureau that Kathryn Padgett and Shirley Waxman have put together. This program will not only become a new venue for docents to present art to the public, it will also keep the Museum vital in the public eye even when the art may not be on view during construction.

Joan has worked hard this year to provide numerous opportunities for increased docent travel and learning opportunities. And she has had numerous docents step up to assist her with her efforts.

And, Lori Mohr has noted that our sustainers are not heard from as often as we would like. Therefore, we would like to encourage sustainers to submit biographies to Lori for inclusion in La Muse. You are our history and part of our family. We want to hear from all docents, but we especially want to hear from you.

As always, I welcome your questions, concerns, or complaints—and your great ideas. 🍷

Sincerely,
Molora

From Our Vice President



Joan Dewhirst

Car Trip, Bus Trip, Week-end Road Trip.....our calendar of events for February through April includes all three. Hopefully, there will be something of interest for everyone. Sign-ups will begin at the Council Meeting on February 4th.

1) LA WALKING SCULPTURE TOUR.....SATURDAY, FEBRUARY 28TH

Pma Tregenza has arranged this repeat of January's very successful tour. Conceptual artist, John Sanders, is the guide for this walking tour of dynamic sculpture on display in downtown Los Angeles.

2) BUS TRIP TO WESTWOODWEDNESDAY, APRIL 15TH (Please note the Council Meeting scheduled on this date is cancelled.)

Our visit begins at 11:00 AM with a tour of the UCLA Sculpture Garden. At noon the bus will take us to the Hammer Museum for lunch in their Café.

In the afternoon we'll tour 2 new exhibitions: "APPARITIONS" and "PROVOCATIONS."

You can check these out on their website:

Hammer.ucla.edu There will be time to visit the Armand Hammer permanent collection as well.

Cost of this trip, including lunch: \$75 per person



3) THREE-DAY WEEKEND ROAD TRIP TO STANFORD UNIVERSITY APRIL 25 , 26 , 27 (SATURDAY, SUNDAY & MONDAY)

Saturday and Monday are the "designated travel days" to & from Palo Alto.

On SUNDAY, APRIL 26th, a group tour has been arranged at 11:00 AM of the ANDERSON COLLECTION, recently opened in its own 33,000 square-foot structure adjacent to the Cantor Arts Center. We'll view 121 major works by 86 modern and contemporary American artists, including Mark Rothko, Richard Diebenkorn, Jackson Pollock, David Park, and Joan Mitchell.

(See the entire collection on the Website: anderson.stanford.edu)

Plans are in process for a group lunch in the near-by Stanford Mall.

In the afternoon we'll visit FI-LO-LI Gardens, a short, 15-minute drive from Stanford. Arrival there by 1:30 PM will give us two hours to enjoy a self-guided tour of this incredible estate in lovely spring beauty. The daffodils are already in bloom and the tulips promise to be picture-perfect by April.

We have been given a special group entry rate of \$15 per person. You can learn all about this 654-acre estate, listed on the National Registry of Historic Places, on their Website: filoli.org.

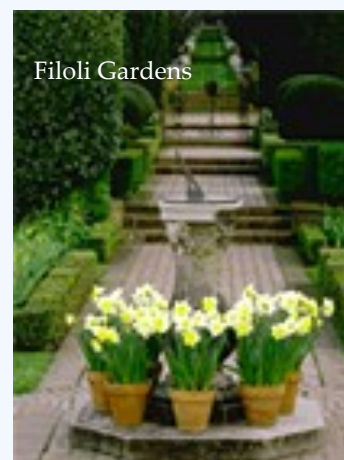
If you are planning to join this weekend excursion, we recommend you make your hotel reservations ASAP. Palo Alto is a very popular place.

Hotel suggestions: The Westin, Sheraton and Comfort Inn are close to campus; Courtyard Marriott, Crown Plaza, and Marriott Residence are approximately a 10-12 minute drive. Good internet search sources: 'Booking.com' and 'Kayak.'

Sign-ups for these events will begin at the Council Meeting on February 4th. You can also reserve your space via email at dewhistr@aol.com.

Checks for the bus trip should be made out to: SBMA Docent Council. 🍷

Joan



From Our Student Teams

Update from the PowerPoint Team

As most of you know, there were no student tours in January. Schools which were already signed up had a Power Point Presentation and an art activity at Ridley Tree House, combining the school and Museum visits. Loree and Teda did several presentations there and Kelly orchestrated the art activities.

Our little team of five—Loree Gold, Teda Pilcher, Guy Strickland, Susan Billig and myself—are so happy to have two very able docents join our Power Point Presentation Team: Mary Winder and Geri Servi.

We so appreciate their willingness to go out to the schools to prepare the classes for their tours at the Museum.

We have a full calendar for February so will be out to the schools again .

Happy Touring.

Sylvia Mabee

From Our **Adult Teams**

Christine Holland, Adult
Teams Co-Chair

December was a varied month for touring. For regularly-scheduled tours we had 308 visitors on 51 tours with an average of 6 visitors per tour. However, total numbers were bumped up because we had four Special Request tours with a total of 95 visitors. Thus, the numbers for all tours are: 403 total visitors toured on 55 tours with an average of 7.3 visitors per tour.

We note that there was a surge in attendance during the last week of the month. This increase might be due to people bringing family and visitors to the museum during the holidays. In the last week of December, tours had these attendance numbers: 16, 12, 15, 12, 4, 14, 12, 12, 12. However, during the rest of the month, because of low attendance in the museum, there were eight "no visitor" tours as follows: five *Highlights* tours, two *European* and one *Contemporary*.

We start the new year with some changes. As announced at the last meeting, the Latin American Photography exhibit will be postponed several months. After *Botticelli* closes on May 3, we will have no special exhibits until *Maholy-Nagy* opens in July. Thus, team members on the *Sculpture* and *Portraits* teams have kindly agreed to do additional tours in May and June to supplement *Asian*, *European* and *Techniques* Focus tours.

Many thanks to the Docents on those teams for helping out. 🍷

Christine

From Our **Evaluations Chair**

Paul Guido

If you are a team leader, an evaluator, or scheduled to be evaluated, don't be alarmed when you see the new evaluation forms. **They are the same forms**, but have been updated and made uniform. All of the questions on the old forms are the same as those on the new ones. Katherine Padgett and I were chosen to present our whole evaluation system, which apparently is unique, at the Bi Annual Docent Symposium next fall in Cincinnati. As we are going to present copies of all our forms, we felt it was a good time to update them. After asking evaluators for input about changes, we have tried to simplify the forms by adding a simple "Yes or No" after each item, and we have added an area for optional comments after one.

At the end of the form, when asking if there is a need for reevaluation, we added another question asking the evaluator if he/she feels the docent would benefit from working with a senior docent before the second evaluation. Some evaluators have found this to be a good way for a docent to strengthen his/her skills. At this time, we have separate forms for Adult Tours, Student Tours, Ten Talks, and Classroom Presentations. All of the forms are different, and evaluate skills pertaining to the specific type of tour. When the new Community Outreach Program is up and running, I will develop a form for those docent presenters. Soon I hope to have all the new forms posted online. Aside from looking uniformly professional, hopefully the updated forms will help us continue to evaluate ourselves compassionately and effectively to maintain our high standard.

Paul

From Our Nominations Chair



Vikki Duncan

Nominations for the 2015-2016 Docent Council Board are now open!

As described in Section 8 of the Docent Council Bylaws, the Nominations Committee is composed of the Nominations Chair/Past President, President, Vice President, and Education Department representative.

This body will accept nominations for a slate to be announced at the April 1st meeting, at which time additional nominations may be made from the floor. The election of officers and chairpersons will be by majority vote at the May 6th Docent Council meeting.

We appreciate the wonderful service provided by the dedicated and hard-working members of the Board. Please consider offering your service or nominating another docent to continue this long tradition of generous and responsible involvement. It is a wonderful way to learn more about the workings of the Council, influence policy, enjoy camaraderie and enhance friendships.

You may contact me at vikki.duncan@cox.net or at 805-685-5692 or 714-349-4277. I look forward to hearing from you!

Vikki

From Our Research Chair



Barbara Boyd

Dear Docents,

We have three additional research papers, with images, that pertain to the upcoming *Botticelli* exhibition. Below are excerpts of each one; the full version is posted on our website.

Our researchers are Wendi Hunter, Monica Babich and Ralph Wilson. I thank them for their work in preparing these papers as we gear up for this big show.

Portrait of a Venetian General

Prepared for the Docent Council by Wendi Hunter, 2015.

Our first casual observation of the Tintoretto portrait of the armored General announces that here is an important man, one to be captured and remembered for posterity. He is wearing a distinguished beard and the impressive armor of a Venetian Captain-General, also called an Admiral. The small oil painting, 22 1/2 x 19 1/2 was painted by Tintoretto in the 1570's and is similar to a painting of Captain Venier that is in the Kunsthistorisches Museum, Vienna.



In 1559 Tintoretto painted a portrait of a Doge that pushed him into prominence and for the next thirty years he continued to produce state portraits. It is believed that he took as many portrait commissions as he could, in order to pay for the supplies he needed for the larger, more important religious commissions, which he often took at a reduced rate to ensure he was hired. In Venetian politics, one did not reach high office until the age of seventy years old, so appointees held offices for a short amount of time before retiring or dying in office. Tintoretto's ability to paint quickly and produce an important portrait to hang publically ensured that he had a large amount of important commissions.

Tintoretto painted his official portraits in a simple manner, which was a reflection back to a pre-Titian early Venetian tradition. He was able to capture the powerful older generation as humble servants to the public. These state portraits had to communicate several things to a wide audience; in other words, the artist did not have freedom to take artistic license. While Tintoretto did adopt a warmer color palette, he was truer to the earlier Venetian portrait traditions and had a naturalistic, humanistic style.

Prepared for the Docent Council by Monica Babich, 2015

Piero di Giovanni (Lorenzo Monaco) Italian, Ca. mid-1370's - 1425-30

The Martyrdom of Pope Caius

ca. 1394/5

43.7 x 58.6 cm

Tempera on canvas

In Lorenzo Monaco's "The Martyrdom of Pope Caius", the artist depicts the apocryphal death scene of this little-known 3rd century Pope, killed by the typical Roman means of execution: decapitation. Though it is now believed that he died several years before the start of Diocletian's persecution, in Monaco's time it was the belief that the Pope died at the Emperor's hands. The intricate gothic architectural facade on the right represents the Emperor's villa. The emperor Diocletian holds a scepter and wears a cloak of red violet.

He stands in a portico with his aide and, what is possibly his wife, Serena. The beheaded Pope kneels in benediction with his arms crossed, blood gushing out of his torso. He wears a cope cast lavender-colored in the light with white to highlight and olive to shadow; he also wears pontifical gloves embroidered with Christ's stigmata and a bejeweled headdress, a symbol of his sovereign power. The young executioner sheaths his sword and onlookers dressed in rich, silk robes, which exemplify contemporary Florentine fashion, stand witness on the left. Six soldiers with SPQR (The Senate and the People of Rome) on their shields form the backdrop to this shallow foreground scene. In the top-left of the painting there is a mandorla, an almond-shaped aureola which is a radiant cloud surrounding a sacred personage, around Pope Caius as his soul rises to heaven with the help of four angels. Monaco takes care to repeat colors such as the red of Caius's blood with the blouses, shields, and flag, contributing to the overall harmony of the work.



Prepared for the Docent Council by Ralph Wilson, 2015

Salvator Rosa, Roman (born Naples), 1615-1673

Hagar and Ishmael Visited by an Angel in the Wilderness,

c. 1639-1640

Oil on canvas

59 x 80½ in. (150 x 204.5 cm.)



Rosa may have wanted his patron to believe that he was true only to his own artistic instincts, but the fact that the landscapes were both his most popular works and they constituted nearly one half of his oeuvre indicate that he was either extremely rapt by landscapes or there was some concern to satisfy his audience.

Indeed, Rosa's landscapes are his most highly regarded paintings and contributed most to his lasting influence on artists of subsequent centuries.

"Hagar and Ishmael Visited by an Angel in the Wilderness" is a relatively early landscape and certainly not as polished as Rosa's works of the 1650s and 1660s, exemplified by the two large paintings in the Glasgow Museums collection. It does, however, evidence the characteristics which made his landscapes so popular and influential—foreground figures, ominous rocks and cliffs, a threatening sky, and ragged and splintered trees. He eschewed the classical landscape of balance and calm as found in the work of his contemporaries Nicolas Poussin (1594-1665) and Claude Lorrain (1600-1682) for a mysterious and frequently threatening nature.

Rosa, an inveterate self-promoter, often included witches and bandits ("banditti") as the foreground figures, but in this painting he shows a scene from the Old Testament (Genesis 21). Hagar, the Egyptian handmaid of Abraham's barren wife, Sarah, bore him an illegitimate son named Ishmael. When Sarah finally conceived, Abraham banished Hagar and Ishmael to the wilderness with only bread and water to sustain them. When the water was gone, Hagar placed Ishmael on the ground and went off so she would not see her son die. An angel of God heard the child's cries and led Hagar to a well of water. Ishmael became the founder of the Ishmaelites, and he appears in the literature of Judaism, Islam, as well as Christianity.

Lararium Refresher Training

If you would like to learn more about using the Lararium for touring students, please meet at the front entrance of the museum after the February 18 board meeting for a 30-45 minute presentation.

If you RSVP prior to the training to moloravadnais@gmail.com, handouts about the Lararium will be made especially for you.

Molora

SBMA Book Group



Laura DePaoli

For our March book club selection we will be reading a novella that relates to our wonderful new *Botticelli, Titian and Beyond* exhibition and takes advantage of the author's upcoming appearance at the SBMA. The book is "The Testament of Mary" by Colm Toibin (pronounced Toybean). The author was inspired by two Renaissance paintings, a Titian and a Tintoretto that led him to wonder how Mary was transformed from a powerless figure at the foot of the cross to the Queen of Heaven in Catholic doctrine.

The book was on the short list for the 2013 Man Booker Prize, and is quite controversial.

It imagines a very human Mary, close to the end of her life, living in exile, perhaps as a prisoner, as she tries to piece together the memories of the events surrounding her son's life and death, and hold onto what she perceives as the truth.

The book is quite short, about 100 pages, and is an absorbing read. Colm Toibin will be here at the Museum on Thursday, March 12 at 3 pm for a reading and discussion. We'll be holding our own discussion on Monday, March 23rd at 2 pm.

If you'd like to know more and read an excerpt of the book, The Guardian has several excellent pieces:

<http://www.theguardian.com/books/2012/oct/19/inspiration-testament-mary-colm-toibin>

<http://www.theguardian.com/books/video/2013/oct/11/booker-prize-2013-colm-toibin-the-testament-of-mary-video>

Take Note



Rosemarie C. Gebhart was juried into "Prints: CA, LA, and Beyond II, a California Society of Printmakers/LAPS exhibition. Fifty-two artists were selected.

The show will be held at the Gray Loft Gallery in Oakland, CA. Reception is February 13, 2015 from 5:30-7:30PM.

The show runs from February 13-February 28th.

I hope you will join me at the reception. RG

Submitted by Molora

The latest update from the Museum: "Raul has come through a bout with pneumonia earlier this week and while he is still not conscious just yet, he is trying to cough, which is a very good sign. The doctors are seeing steady vitals regarding the pressure on the brain and his circulation, though the breathing is being watched more carefully. If there is improvement, they may make an adjustment to his breathing apparatus. That change in the respirator will make it more viable to start a progressive (but gradual) process of weaning him off of anesthesia. Seeing him today, his color looks better than ever. There will be a need for a few more surgeries in the future to address the secondary injuries, but the timing and viability on these are still to be determined.

His father and sister are collecting the necessary documentation to come to the US from El Salvador and may be here as soon as this weekend. What a wonderful gift to have Raul awake upon his father's arrival. We'll keep fingers crossed. Lupe, Tony, and Jose all let me know today to send their great thanks for our wishes and support."

Several of you have inquired about how you can make a contribution to Raul and his family. Some of Raul's friends have set up a fund for him at <http://www.gofundme.com/supportraul> so you can donate online if you would like.

Additionally, You can receive updates on Raul's condition by visiting <http://www.caringbridge.org/visit/raulantoniomatamoros>. Keep in mind if you plan to make a donation to Raul, it is best to do this on the Go Fund Me website as these funds will go directly to Raul and his family. Donations made at the Caring Bridge website will NOT go to Raul and his family, but rather to the website.

Finally, Rachael has an envelope on her desk for docents and well-wishers to leave cards, notes, or donations. If you would like to write a check, please make it out to Raul's wife, [Mrs. Lupe Matamoros](#).

LA Walking Sculpture Tour



Pma Tregenza

The walking tour will be repeated on **Saturday, February 28th**. We will be driving to a meeting point in LA independently and in carpools. Anyone wanting to carpool or needing a ride, please contact me at ptregenza@gmail.com. Confirm by February 18th, please.

It is an all walking tour with a few steps. We'll start at about 10:30 AM for a 1 1/2 hour tour.

Did you know this about Mary Eckhart?



What would you like us to know about you?

Just that I'm just a girl leaping over grassy meadows with the breeze in my hair, my dog at my heels, and a song in my heart.

What person, creature, or thing is most important to you?

Absolutely number one is my family – nothing makes my heart sing like having my “kids” together enjoying one another and their ancient parenti. I treasure the memories and experiences I had with my parents and the rich legacy they left me. And I love Dirty Dog who has since passed into Dogly Heaven but whom I cared for in youth and dotage and whose memory still brings tears to my eyes when I recall our vast life experiences together over hill and dale and hearth. Always, friends of all sorts are immeasurably precious.

If not a docent, what volunteering would most suit you?

I'm not sure I'm suited but I teach a class each month at our women's meeting at church – just before and just after which lesson I vow I am *not* suited as it's always a bit shaky for me, but ultimately rewarding. And – I would love to volunteer at the animal rescue shelter but I'm more than sure my husband would not welcome all the lovely creatures I would somehow manage to bring home.

Most memorable travel or life experience?

Of all my travels I immediately choose as most memorable hiking in Jordan through the deep red canyon walls into Petra. There are not adequate words to describe the awe and sheer exaltation one feels when one first glimpses that city cut out of stone, imagining the blur of colors, sounds, smells, and human and creature activity that filled that crossroads of the ancient world. The genius of human desire and endeavor that created the “rose red city half as old as time” is stunning to imagine.

What would you like to do that you haven't done?

I aspire to be a world class equestrian or a legendary prima ballerina or summit Mount Everest without oxygen or write *the* great American novel or be the poet laureate of Powder River or accompany Scott on his ill-fated Antarctic expedition, but live to tell the tale. Or all of the above.

What one thing would you never want to do again?

One night, as a nine or ten-year-old growing up in a log home in remote Montana, I was engaged in a frenzied game of hide and seek with friends when, rounding the corner of the house headlong, a sudden mass of furry dog flung itself against my legs, stumbling me backward. Just out of reach of my hurtling body lay a rattler sounding and poised to spring.

Again on a summer evening as I bounded through a dark house and into my bedroom that same dauntless dog, Boots, hard on my heels, sprung ahead of me, cutting off what would have been my next step onto a rattler coiled in striking posture on the bedroom floor. Although fairly unfazed at the time, please, never again.

Thank you, *La Muse*, for giving me the opportunity to indulge my fantasies while sharing a bit of a serious side. What fun!



Another Look at Matisse's Pont St. Michel

By Ellen Lawson



In 2012 the Pompidou organized an exhibition called "Matisse, Pairs and Series" which traveled to the Metropolitan. Our "View of Pont St. Michel" (see images, page 13) was included with two other paintings of the same scene.

On the web are still more variations, all c. 1900-01. They are in private collections except for ours. (Thank you, Wright Ludington.) Matisse was experimenting, and the view from his studio window was a readily available subject.

In about 1900 Matisse attempted to absorb all the currents in the art world. He went to London in 1898 following Pissaro's advice to study the work of J.M.W. Turner. From 1899 he worked at Quai Michel with his friend and fellow painter,

Albert Marquet.

He bought paintings by artists he wanted to study, including Gauguin, Van Gogh, and Cezanne. In 1902-03 he would paint in a pointillist style with Paul Signac, and in 1904-05 he would paint abstract color with Andre Derain. Our painting of 1901 is related to these later colorist paintings, termed Fauve, even though ours is serene, even dreamlike.

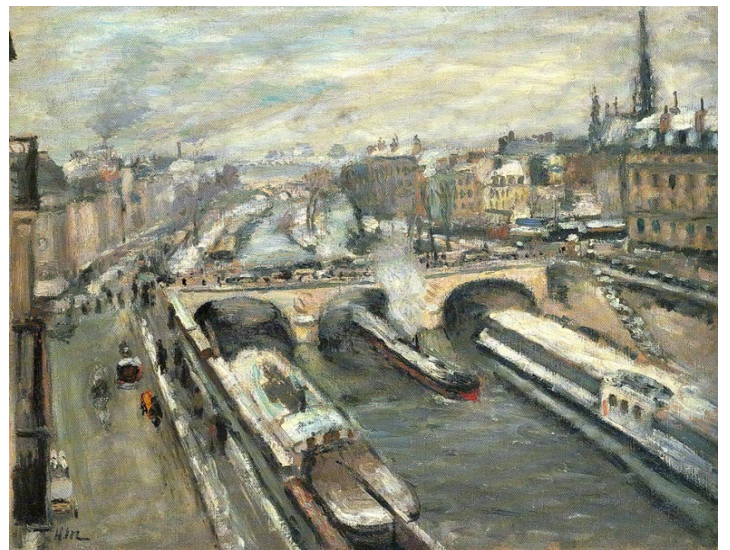
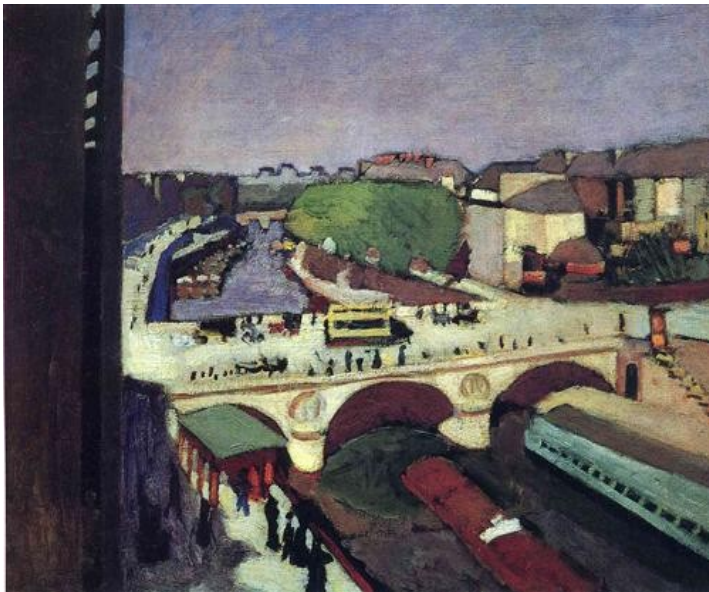
The painting looks down at the Seine and back toward the horizon from Matisse's studio at #19 Quai Michel. The Ile de la Cite is on the right. On the left is a window frame. Matisse simplified forms. No traffic is on the river, street, or bridge, and no windows are in the buildings or barge. The artist did not use light and shadow for modeling. The bridge and quai, for example, are a single green shape. Matisse also experimented with color. He painted intense darks and chose hues that are not naturalistic. His lines are both drawn with a brush and created by shapes. Thin irregular paint reveals areas of canvas or color underneath. The real subject is the painting itself, its composition and color. For example, the strong vertical of the window frame keeps the eye from leaving at the left. The bright pink barge roof helps hold the right corner and echoes the left distance. Warm color contrasts and balances with cool, etc. Abstraction interacts with representation.

In 1900 Matisse, 31, had been in Paris for ten years. He had begun his studies in 1891 at the Academie Julian (under Bouguereau) but had transferred to the studio of Moreau, a symbolist and follower of Delacroix. In his academic training he copied works of Chardin. In 1896 his arrival in the French art world was marked by the acceptance of five works inspired by his study of Chardin into the Société Nationale exhibit. In 1896-97, however, Matisse himself credited an Australian painter who was working in France, John Peter Russell, with teaching him color theory. Our painting of 1901 dates from the very beginning of Matisse's forte as the century's great colorist.



Ellen Lawson is a former journalist and working artist. In 2014 she received her Docent Council Service Recognition pin, acknowledging forty years of service.





THE LAST PAGE



Ricki Morse touring *Contemporary to Modern*, January 2015. Photo by Michael Morse

In Memory of William Windsor
November 2, 1924—February 2, 2015

Lori Mohr, Editor
Mohrojai@aol.com

