Honoring Storytellers
Across Our State

40 years of conversation, communities and memories

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From the Executive Director

**HUMANITIES WASHINGTON PROGRAMS GROW TO ENCOURAGE MORE STORYTELLING**

The more things change, the more they stay the same

By Julie Ziegler | Humanities Washington executive director

This saying was written by French critic, journalist and novelist Jean-Baptiste Alphonse Karr in 1849. And whenever it is mentioned today it still rings true – especially in relation to the humanities. That is why we have decided to feature it as a theme for the stories in this issue of Spark.

These days we are sparking conversation in the field, at libraries and airports, in pubs and tasting rooms, and yes – online through our blog and social media. We have included stories in this issue about new, innovative programs, like the Short Run Small Press Fest (on page 4) which delivers the worlds of ‘zines and DIY publications to the greater Seattle community. At the same time, a scrapbook of our work from the past 40 years (starting on page 8) illustrates a lasting, core purpose: to spark conversation and critical thinking using story as a catalyst.

Washington Poet Laureate Elizabeth Austen is continuing this legacy as she tours the state (see page 13).

The face of Washington is changing, and our programs are following suit, while remaining true to our mission. In a recent issue we told you about the theme of our 2014 Think & Drink series: Race, Place and Culture. In the spring, discussions in Seattle and Spokane tackled race and class in education, race in film, and Seattle’s civil rights history. This fall, we’ll continue the

A young woman shares a point during a Humanities Washington-sponsored event.  | Photo from the Humanities Washington archives

conversation in Seattle, Tacoma, and Yakima. Read more on page 14.

And we have lots going on in the Spokane community. We are thrilled to introduce a new poem in this issue by Jess Walter, titled Song of Spokane (see page 17). In the Why the Humanities? article (on page 25), Jim Kershner shares how the Hope in Hard Times traveling exhibit at the Spokane County Library promoted community conversation. To date, this exhibit has reached more than 6,000 Washingtonians, through installations in museums, historical societies, libraries, and soon, at the Sea-Tac Airport.

Our programming continues to serve the state, giving people opportunities to discuss and interpret their experiences, to learn more about their neighbors, and to discuss what it means to be human. That’s why we’re excited to announce the line-up of Speakers Bureau presenters for 2015-16 (see page 21).

As the stories in this magazine illustrate, the more our programs adapt and change to reach new audiences, the more they reflect the same unwavering focus on our core work: to spark conversation using story as a catalyst.

Check out these stories in this Fall/Winter 2014 issue of Spark and then plan to join us in conversation at an event and on social media.

With sincere appreciation,

Julie Ziegler, Executive Director

MORE ONLINE

Sign up for Spark 5, our monthly e-news: humanities.org/signup

JOIN US ON SOCIAL MEDIA:

Facebook: Humanities Washington
Twitter: @HumanitiesWA
Putting together a showcase dedicated to small presses is not unlike operating a small press: Everything you can think of that needs to be done, you have to do yourself. Artists Eroyn Franklin and Kelly Froh discovered as much in 2011, when they launched the first Short Run Comix and Arts Festival.

“We were sort of naïve,” Froh recalls now. “We didn’t have any money. Every expense that came up, we just split or came up with a way to make money at a bake sale to pay ourselves back. It was kind of off the cuff – we really didn’t know if anybody would attend.”

But like their work as independent, self-published creators, the results proved artistically satisfying. More than 800 people visited that first six-hour Short Run, held at Seattle’s Vera Project music enclave. Attendance ballooned two years later, when the third Short Run festival took place at Washington Hall in Seattle’s Central District and drew more than 1,500 visitors.

“We can really thank Seattle’s arts and literary communities for taking a chance on us in 2011,” Froh says, “because we came out of nowhere, and nobody knew what our name meant or what we were doing.”

For purposes of explaining the festival, “small press” often means really, really small ... like one person, creating and selling books one after another. “Short run” is a publishing term for a limited print edition, in which only a relatively
small number of a certain book are produced. Many of the participants in Short Run — writers, poets, comic artists, and designers — have created works with print runs as small as fifty or so. These are not artists and writers who make a book and shop it around to publishers. They conceptualize it, put it together, and market and sell it themselves. The book itself might be a work of art, using collage or unorthodox printing methods.

Froh and Franklin have been in the small press world for years. Franklin got her start in 2007, eventually producing the graphic novels “Detained” and “Another Glorious Day at the Nothing Factory.” Froh’s ‘zines and semi-autobiographical mini-comics include “The Cheapest S.O.B.s,” “Puke Stories” and “Beating Up Little Brother.” Each piece has been a solo labor of love.

“In my case, I make really short-run books, like maybe 50 copies of a book that I’m photocopying four blocks away from my house, and I’ll take them home and collate them and staple them and all that,” Froh says. At the festival, “You need to make decisions on how best to spend your time and how much money to spend on that project.”

That budget-rate, do-it-yourself-ism is visible when visitors peruse the tables at Short Run, Froh says. “I think you’re going to see people that have black-and-white ‘zines that are maybe just folded — maybe the staples put them over budget.”

A move last year from the Vera Project to Washington Hall in Seattle’s Central District opened up the space for those tables — and there were more of them than in the debut year. Roughly ninety exhibitors displayed their wares at the 2011 debut show, growing in 2013 to about 120. The reach has extended beyond Seattle and the Northwest too, pulling in local talents like comic artists Peter Bagge and Colleen Frakes, as well as British creator Sam Bell and Alex Longstreth from the Center for Cartoon Studies in Vermont.

Janice Headley, a Short Run co-organizer and an events promoter with Seattle’s venerable Fantagraphics Books, said the festival seeks out exhibitors who are new to Seattle audiences. For instance, at the

Eroyn, Janice and Kelly collaborate on each of the steps to make a ‘zine: draw, cut, fold, staple.

“More than 800 people visited that first six-hour Short Run, held at Seattle’s Vera Project music enclave. Attendance ballooned two years later, when the third Short Run festival set up at Washington Hall in Seattle’s Central District and drew more than 1,500 visitors.”
Olympia Comics Festival in 2012 the group recruited China Faith Star, a multimedia artist whose books layer images atop each other to new effect.

“I think that’s kind of what fuels Short Run — that experience of discovering new artists every year,” Headley says.

Last year, a grant from Humanities Washington helped fund Read/Write. The November 29 interactive reading event at the Vera Project took place the night before the 2013 festival began. Led in part by artists David Lasky and Greg Stump, the venture fostered engagement between authors and the audience.

That engagement has become a necessary part of DIY creation, as Froh learned when she started doing her own public readings of her comics in 2012.

“I realized that I was engaging with the audience on a more intimate level,” she says. “… They were more apt to come and talk to me about (my work) and maybe buy a book. Sitting behind a table with your books out, people who come by are looking at a lot of things. You really only get two seconds to engage with people when they’re just passing by, so I think performance is a great way for them to get to know you.”

Headley helped steer Read/Write in its Vera Project space. Two poetry readings started the day, followed by performance pieces and panels, including one on women in comics featuring veteran creator Roberta Gregory. A focus on international artists led the organizers to broaden their recruitment of...
exhibitor-artists from other countries: show, six international creators are shortlisted to attend the 2014 festival.

Read/Write proved so successful, in fact, that it won’t exist in that form for this year’s convention. Instead, it will permeate the entire event and even spread beyond it, staging performative and informational programs on the day of the fest and in interim gatherings throughout the year. For example, during the festival itself, poet Elissa Ball plans to murmur her work into the ears of passing guests, while Michelle Peñaloza leads a walking tour to sites where love went wrong as part of her poetry project, “landscape/heartbreak.”

“After Read/Write and after seeing how enriching all these panels were, our first thought was, ‘Gosh, I wish more people could’ve gotten to see these,” Headley says. “So we’re hoping that by taking this new approach, more people can experience what Short Run has to offer.”

Short Run just achieved 501(c)(3) nonprofit accreditation. Now, organizers hope to offer artist-friendly meet-ups in the festival offseason.

“We want nights where we can info-share; where artists can talk about things that are important to them,” Franklin says, citing examples like Photoshop image tutorials and watercolor workshops. “… We want to have events like that, where people can learn and grow as artists.”

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**YOU CAN GO**

**What:**
Short Run Seattle Comix & Arts Festival

**When:**
Saturday, Nov. 15, 2014

**Where:**
Washington Hall
153 14th Ave., Seattle

**Admission is Free**

**MORE ONLINE**

For more information, visit shortrun.org

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*Above: Up close and personal at the Festival with more than 1,500 festival goers. Poster designed by John Porcellino*
Forty miles south of Humanities Washington’s headquarters, the organization’s archives overflow with stories, projects and memories from around the state. Since 1973, Humanities Washington has worked with varied groups and institutions to realize particular projects. These forty years of activity have left behind a robust record of the people and communities that have enriched life in Washington state. As part of its fortieth anniversary, Humanities Washington looks back at some snapshots from its past.

Serving communities ranging from the Filipino cannery workers known as “Alaskeros” to the elementary school students of Seattle’s South End, Humanities Washington’s programs gave groups the resources to tell their stories in personal and dynamic ways. These programs varied widely in form, from traveling photography exhibits to opera singers in classrooms, from sharing oral histories to constructing parade floats. These examples serve as reminders of the myriad of ways Humanities Washington has promoted and shaped the humanities in the state. We’re excited to share them with you, and we look forward to forty more years of helping the people of Washington tell their stories.
Seattle Opera Goes to Class
Spearheaded in 1998 by Seattle Opera’s late education director Perry Lorenzo, Experience Opera put study guides, opera lecturers and performers in over 40 classrooms across Washington state. In addition to the music itself, students studied the culture and politics that helped shape opera. As a final treat, the Seattle Opera made tickets available to students for their dress rehearsals. Seven hundred tickets were distributed to students from public and private high schools, and correctional facilities.

Roslyn’s Black Pioneers
Taking their name from the roughly 1,000 black men that arrived in the small Washington town of Roslyn in 1888, the Roslyn Black Pioneers Historical Society was founded in the early 1980s to promote Washington’s black history. Spearheaded by community leader Ethel Florence Craven, the Pioneers engaged in a variety of civic activities including building parade floats with historical themes. In 1993, the Pioneers received a grant from Humanities Washington to support their float-building activities to celebrate Jamaican heritage. The Pioneers toured their float across the state that year, continuing their tradition of entertaining and educating Washington’s citizens about the proud and difficult history of Washington’s black citizens.

Loggers and Poets
When Washington’s loggers weren’t felling trees, many of them were writing poetry and singing songs to pass the time. Their art was largely confined to logging camps, however, until the 1993 Silver Lake Logger Poetry Festival. The festival drew over 200 people to the Silver Lake Grange Hall to see the eight logger poets perform over the course of a single evening. Washington logger Lon Minkler, who performed at the festival, recalled how he got his start for an interview with the Cowlitz County Advocate. “I would write a little verse, generally not very nice, about one of the rigging crew,” he said. “If they liked a certain verse I sent to them, they’d take it home.”

To Be Young, Gifted and Black
When then-artistic director Tim Bond produced Lorraine Hansberry’s To Be Young, Gifted and Black at the Group Theater in 1994 in Seattle, he saw the play as an opportunity to connect with school-aged audiences. “I wanted to use this as an inspiration to kids, to make them believe they had something to offer in their English classes,” Bond said. Humanities Washington partnered with the Group Theater to develop study guides and writing prompts to accompany the production. By encouraging students to continue exploring To Be Young, Gifted and Black after attending the play, the Group Theater helped students think critically about the issues that Hansberry struggled with and encouraged the students to see writing and performance as a means of connecting those issues to what they were seeing around them in their own lives.
Connecting to Home through Photography

Photographer Joel Sackett spent much of his time away from his Bainbridge Island home during the early 1990s. When he tried to settle back into life on Bainbridge, he felt disconnected from the places and people around him. Sackett began shooting portraits of fellow island residents in 1994 as a means to explore and rediscover his home. A grant from Humanities Washington funded an exhibition of Sackett’s portraits in a unique venue. They were printed and displayed in the windows of the Winslow Hardware and Mercantile Store in downtown Winslow. “I wanted the viewing of the work to be in public, to spark conversations about the content of the photographs,” said Sackett. Houseboat families, farmers and grinning teenagers all appear in Sackett’s photographs, providing the community with a visual record of its own variety.

Telling a Trans-Pacific story

So many Filipino immigrants worked in Alaska’s canneries during the early twentieth century that they earned their own nickname: the Alaskeros. But their story was not widely told until 1986, when Humanities Washington partnered with Seattle’s Cannery Workers Union Local 37 to develop the exhibit Pioneer Alaskeros. Spearheaded by photographer John Stamets, the exhibit used portraits and oral histories to illustrate the struggles and successes of the Alaskeros. The exhibit received almost 40,000 visitors at locations around Washington state. Evergreen State College Professor Peter Bacho, who advised for the exhibit, remembers it with great fondness. “My father and uncles were all Alaskeros,” he said. “I’m very proud to have been associated with the project.”

History Brought to Life

By 1990, Intiman Theatre’s Living History program had reached over 20,000 audience members in schools and rural communities across Washington state. The program featured week-long residencies, in which Intiman actors staged scenes that served as springboards for historical discussion and debate. The 1992 season featured performances of Antigone, which addressed issues that included community, democracy and personal choice, as well as scenes from A Midsummer Night’s Dream, which highlighted issues of moral responsibility and sexual politics. Decatur High School teacher Pat Smith wrote, “No permanent classroom program has been as popular in the last three years.”

Forging Connections with Scholars-in-Residence

Each participating school hosted a specialized scholar and an artist as part of Humanities Washington’s Scholars-in-Residence program. Beginning in 1983, clay sculptors arrived in classrooms alongside art historians and pianists discussed music with jazz critics, in week-long residences across the state of Washington. At the Dixie School in Walla Walla County, natural biologist Larry Eickstaedt and poet Emily Warren worked with elementary school students to conduct science projects and read poetry. The two wrote, “Observations of the natural world are used to make entries into a naturalist’s journal and are incorporated into stories and poems. The lesson plan helps students to see the connection between scientific experiment and poetic expression.”
The Art and Life of Gordon Vales

In 1973, artist Gordon Vales left the mental institution he had moved into twenty years prior and began supporting himself by selling torn-paper silhouettes. A 1980 documentary titled *The Silhouettes of Gordon Vales* explored his experience of living with a disability. Supported with a grant from Humanities Washington, the film was released during a time when it was still relatively rare for a person with a disability to live independently. The co-sponsoring organization was the Arc of Spokane, which works to ensure a high quality of life for mentally and developmentally disabled people. In addition to managing the production of the film, the Arc used Vales’s story as a catalyst for a series of public discussions on the attitudes surrounding disabled citizens in the Spokane area.

The Terkel Seal of Approval

Among the 23,000 people that crowded into Seattle’s Pier 48 for the first annual Northwest Book Festival in 1995 was American author and historian Studs Terkel. “I’ve attended lots of these book events,” said Terkel, “and as far as I’m concerned, yours and San Francisco’s are the best.” Besides headliners like Terkel, the festival included hundreds of booksellers, multiple panel discussions, and a chance for kids to bind their own books. Organized by *The Seattle Times*, the Pacific Northwest Booksellers Association, and Humanities Washington, the festival was open to the public and free of charge. By the end of the weekend, however, organizers had received over $28,000 in donations from attendees, which went to organizations dedicated to fighting illiteracy.

Bringing Tears of Joy to Washington State

During its first few decades, Humanities Washington repeatedly partnered with the Oregon-based Tears of Joy Theater to help bring puppet shows to schools across Washington state. The productions ranged from a 1981 mask-theater production entitled *Faces in Time* to the company’s 1995 *Between Two Worlds*, a puppet show based on the famous Jewish play *The Dybbuk*. Tears of Joy performances were followed by discussions and the distribution of study guides in order to connect the humanities content of the puppet shows with the lives of the students watching. The company won a Washington Governor’s Arts Award in 1991, and continues to be performed in the western United States.

Celebrating Washington Stories

For every group of people in Washington that has their history preserved in archives and museums, there are many more that lack a forum in which to share their community’s past. With this in mind, Humanities Washington partnered with the Ethnic Heritage Council and the Museum of History & Industry (MOHAI) in 2007 to develop the *Washington Stories* project, which sought out several of Washington’s ethnic communities with under-examined origins and invited them to design exhibits that would share their stories with the rest of the state. In addition to the touring exhibits, each group gave a series of public performances at the grand opening in January 2007. By providing institutional support and technical assistance to these groups, the *Washington Stories* project helped preserve and celebrate the history of our state’s traditionally marginalized ethnic communities.
Tacoma’s Longshoremen Write Their Past

In order to preserve the unsung working-class history of their port, the longshoremen of Tacoma’s International Longshore and Warehouse Union Local (ILWU) 23 joined forces with Humanities Washington in 1979. Conceived by longshore activist, Phil Lelli, the project brought together the ILWU’s archives, local historians and the personal stories of over 30 longshoremen to provide material for *The Working Waterfront: The Story of Tacoma’s Ships and Men*. The book chronicles over a century of Tacoma’s waterfront history, beginning with its origins as a trading outpost in the 19th century and concluding by exploring the challenges of increased mechanization that the port faced in the late 1970s. The ILWU Local 23 project stands as an excellent example of community-driven historical work, helping to preserve memories of Tacoma that might otherwise have been lost.

Taking the Old Road through Eastern Washington

How does a community continue to thrive after a decline in traditional industries like agriculture and logging? That question became the basis for *Take the Old Road*, a program produced by Spokane Public Radio in 2005. The radio station’s Phyllis Silver visited several communities in Eastern Washington and provided plenty of surprises, like the fact that the formerly agricultural Dayton, Washington had reinvented itself as a chic tourist destination complete with farm-to-table restaurants and small shops for visitors. Support from Humanities Washington helped to make the research for the program possible, and provided funds for an exhibit of the photos that Beth Carsrud took over the course of the project. By giving the citizens of these towns a platform to reach a statewide audience, *Take the Old Road* celebrated the steps taken to preserve these communities and acknowledged the struggles they faced.

Harvest Moon’s Salish Stories

Presenter Harvest Moon joined the Speakers Bureau roster in 1996 and traveled with the program for 12 years, giving presentations that ranged from explanations of longhouse life to basket weaving. Her presentations introduced audiences to the culture of the Coastal Salish, a group of First Nations peoples living along the Northern Pacific Coast. One of Harvest Moon’s strongest memories of the program came out of her portrayal of Mary Sam, a Klickitat woman who lived on modern-day Bainbridge Island. Mary Sam’s story — fraught with disease and suffering — had a big impact on audiences in Walla Walla. “There were farmers sitting in the audience, big husky farmers and loggers, with tears in their eyes,” said Moon.
POET LAUREATE BUILDS AND SHARES A POETRY LEGACY

By Karen Brandvick-Baker | Humanities Washington contributor

Washington State Poet Laureate Elizabeth Austen continues to build awareness and appreciation of poetry and its legacy through public readings, workshops, and presentations. Events occur in community libraries, schools, colleges, state parks and other public settings in geographically diverse areas of the state. Austen admits that as she presents to others, she learns in the process.

“I try to adapt what I offer to suit the setting and participants. For example, teaching writing workshops with English-language learners and inmates at the King County Jail has challenged me as a teacher,” she says. “And it has confirmed my sense that poetry offers people something essential. I’ve also been struck by how much poetry is happening around the state — festivals, small presses, reading series — largely because individual people are devoting the energy to simply make it happen.”

Austen is committed to visiting all 39 Washington counties, and, at press time, has already given or planned events in 20 counties. Her current schedule, and details about how to arrange a visit to your community, are available at wapoetlaureate.org.

Austen is the author of a collection, Every Dress a Decision (Blue Begonia Press, 2011), and two chapbooks, The Girl Who Goes Alone (Floating Bridge Press, 2010) and Where Currents Meet (Toadlily Press, 2010). She produces poetry programming for KUOW radio, a Seattle NPR affiliate, and is a communications specialist and educator at Seattle Children’s Hospital.

Austen moved to Washington in 1989, at the time a stage actor and occasional writer of poetry. After a transformative six-month solo trip to the Andes region in her early 30s, Austen focused her efforts on poetry. Often rooted in the landscapes of the Pacific Northwest, her work touches on issues such as grief and loss, women’s societal roles, emotional courage and spirituality.

POET LAUREATE UPCOMING EVENTS

SEPTEMBER
SEPT. 12: Bedtime Stories, Seattle (see page 20)
SEPT. 13: Reading with Terry Martin, Toledo Library, 7 p.m., Free
SEPT. 25: Reading with Spokane Poet Laureate Thom Caraway, Moses Lake Museum and Art Center

OCTOBER
OCT. 8: Reading with Dianne Aprile for Beacon Bards in Seattle, 7 p.m., Free
OCT. 16: Reading with Christopher Howell, Auntie’s Bookstore, Spokane, 7 p.m., Free
OCT. 17: Bedtime Stories, Spokane (see page 20)
OCT. 18: Writing workshop at Auntie’s Bookstore, Spokane
OCT. 23: LitCrawl, Seattle

NOVEMBER
NOV. 7: Reading at the Tokeland Library, 4:30 p.m.
NOV. 19: Reading and open microphone at The Creekside, Woodinville, 7 p.m.

Austen maintains a website of her work at wapoetlaureate.org. To get in touch or to book her for a workshop or presentation, email poet@humanities.org.
Raymond Reyes noticed something about the crowd at Humanities Washington’s Think & Drink gathering last May in Spokane before he took the stage: It was standing room only.

That’s not so unusual for these gatherings — the public conversation program has garnered crowds since it was launched in 2011. But this particular conversation was titled “On Different Tracks: Race, Class and Education.” The size of the audience at Lindaman’s Gourmet Bistro, for a subject of that depth and divisiveness, was impressive.

“For a Monday night in early May, I was really surprised by how many people were there,” says Reyes, an associate academic vice president who’s guided Gonzaga University’s diversity projects since 2012. “Evidently people have a hunger or thirst, no pun intended, for this sort of conversation — wanting to be able to practice civil discourse in public space, where people don’t have to argue and debate, and be obnoxious toward each other’s opinions.”

The topics of race and cultural differences within the United States, of course, are almost a sure bet to produce just that kind of debate. Think & Drink, which has held gatherings on a wide range of topics, ventured into questions of race in the Northwest with six events in spring 2014. Programs in Seattle approached race through the lenses of film and education. Speakers on film included The Stranger writer and critic Charles Mudede and film historian Lance Rhoades. Education speakers included academic Wayne Au and journalist Claudia Rowe from The Seattle Times.

“The Northwest brings its own particular baggage to any such discussions,” says Trevor Griffey, a University of Washington historian and co-founder of the Seattle Civil Rights and Labor History Project. “Seattle’s politics and culture, while more progressive in outlook than other parts of the state, still can make it difficult to address racial injustice.”

Griffey and activist Eddie Rye, Jr. participated in a talk at Naked City Brewery in March, entitled “A History of Protest: Civil Rights Movements in Seattle from the 1960s to the 1980s” moderated by journalist Tonya Mosley. Their talk took place in partnership with the Seattle Repertory Theatre, then staging Peter Brooks’ apartheid drama, The Suit. Think & Drink events generally open with introductions, followed by panelist remarks and then conversations with members of the audience.

“I think there’s something about the disavowal of racism that exists in Seattle
that allows people to think of Seattle as a liberal city,” says Griffey. “You can have racism and liberalism in the same place, and that’s something that people are sometimes resistant to learn.”

Historical examples of civil rights movements in Seattle are rare, as Griffey discovered in his own research. One example often neglected by academia is the federal court decision *U.S. v. Ironworkers Local 86*, in which a judge ruled four Seattle labor unions were in violation of the Civil Rights Act over hiring and promotion of African American laborers. Unions were slow to correct their practices, leading worker Tyree Scott to found the United Construction Workers Association in 1970 to help black laborers press for change.

Even earlier, Asian Americans mobilized around matters including labor equality, segregation and gentrification. Coalitions brought together protesters of diverse Asian origins — citizens with roots in China, the Philippines, and elsewhere. Two Washington state bills to outlaw interracial marriage in the 1930s were struck down in part by Asian American activism, combined with the efforts of African American resisters and labor groups.

“When civil rights history is taught in mainstream schools,” Griffey says, “the accent is on conditions in the Jim Crow postwar South and the struggle to right them. That leaves aside racial injustices elsewhere — like the restrictive covenants built into several Seattle neighborhood developments in the last century.” Such covenants prevented any member of a designated minority group from owning homes in neighborhoods throughout Seattle. It racially bifurcated the city.

“In that regard, Seattle is not unique,” he says. “It’s just that Seattle has a higher proportion of people who are of European American descent, so that tends to add to that general myopia around segregation — a sense that because of the small number of people in different communities of color, some things were less intense, and some things may not even have taken place.”

Most who came to participate in the Think & Drink gathering wanted to extrapolate issues from the past, to compare to Seattle’s current education and housing issues.

“We had some history questions, but clearly, most of the questions people had were about legacies, and about today,” Griffey says. “To that point, I think it was a successful event.”

Think & Drink hinges on the chance to indulge in stimulating ideas in a relaxed atmosphere. That’s not to say things can’t get heated. At the Spokane event, Reyes’ discussion with moderator Shann Ray Ferch focused on inequality in education, including scarce educational options for minority students.

Some educational institutions have tried to address inequality by increasing student body diversity. Reyes noted that at Gonzaga, the cultural diversity of the freshman class has risen from nearly four percent to almost 23 percent over the twenty-six years he has worked there.

But in the Think & Drink full audience participation segment, one attendee strongly took issue with Reyes’ assessments of race-based educational problems and solutions. The exchange could have been a shoutfest. Instead, Reyes believes, it was a useful component of the dialogue.

“He challenged some insight in me, and I think I did the same for him. I made him uncomfortable; he made me uncomfortable, and then we were able to go back-and-forth.

The discussion continues at *The Politics Behind Your Pint* in 2011.
I wanted to model to him, and model to the group, that people can agree to disagree, and we can do it with respect and civility. We don’t have to reduce ourselves to the psychology of a brute and be so forceful with our opinions that nobody listens anymore.”

Disagreements will persist, Griffey agrees, and not every social problem will be solved at a Think & Drink. After his March event, he says, “Definitely, some people were still trying to hold onto the idea that things are less bad in Seattle, and that somehow makes the issues less urgent.”

“You raise the collective IQ of a community when it has the courage to talk about things that people might disagree with. It wasn’t about having an intellectual lovefest, having people come together and talk about things they agree upon. It’s about how you create a safe space in which to understand each other better.”

The Humanities Washington Think & Drink program brings hosted conversations on provocative topics and new ideas to pubs and tasting rooms around the state. Since Think & Drink began in Seattle in 2011, it has expanded to Tacoma, Yakima, and Spokane. We are excited to share details about the next events we have scheduled for the fall.

Panelists will explore a range of perspectives around a theme introduced earlier this year: Race, Place and Culture. Past events tackled topics that have included prohibition, consumerism, morality, religion, history and politics.

“We believe this set of events will spark conversation about the humanities in a way that is simultaneously provocative, uncomfortable, civil and fun, all in places where people already feel comfortable gathering.”

—Zaki Abdelhamid, Humanities Washington program manager for Think & Drink

Individual events will explore an array of topics related to the Race, Place and Culture theme through the voices and perspectives of scholars, artists, journalists, and members of the audience. See page 27 for details then consider joining us for one, or several, of these thought-provoking events!

**YOU CAN GO**

Think & Drink events are offered at five locations around the state:

**KING COUNTY**
Naked City Brewery & Taphouse
8564 Greenwood Ave. N., Seattle, WA 98103

The Royal Room
5000 Rainier Avenue S., Seattle, WA 98118

**SPOKANE COUNTY**
Lindaman’s Gourmet Bistro
1235 S. Grand Blvd., Spokane, WA 99202

**PIERCE COUNTY**
Engine House No. 9
611 N. Pine St., Tacoma, WA 98406

**YAKIMA COUNTY**
Gilbert Cellars Tasting Room
5 N. Front St., Yakima, WA 98901

**MORE ONLINE**

We are finalizing even more events. For the latest Think & Drink events visit, [humanities.org/calendar](http://humanities.org/calendar)
Our voices cried, We will…
North Side to South hill,
Wandermere, Qualchan and Manito
We will only… from Luna to Rancho Chico
and while test-driving a high-miles Chrysler
at the East Sprague Cheap Wheels,
We will only be… sipping tea
at the service desk of Liberty Lake Range Rover
We will only be happy… at 24-hour fitness,
open all night for when the paradox hits us
that for all our talk of sustainability
the only way to avoid obesity
is to work off all these calories
on treadmills with our own private TVs

We when only be happy when…
we confide to therapists in clinics and HMOs,
We will only be happy when we get a
Trader Joe’s.
(They have them in, Seattle, you know.)

And on the day that our Joe’s opened,
the therapists’ eyes were bleary
from nights without sleep
as they made appointments to see
their own listless shrinks
and confess their deep-seated fear
that a whole city’s sadness might disappear
when the first lights buzzed at the Joe’s on 29th,
near the Subway, Supercuts and the Tire-ama—
(owned by those brothers who so despise Obama)
a mere greasy whiff from the KFC
and its glorious buckets of original crispy.
It would be awful, the frightened therapists agreed,
if a new grocery store actually made us
all… happy.

But not to worry.

No-one ever went broke in America—
In the unhappiness business…

And so even two-buck chuck
isn’t nearly enough
to relieve the stuff
that collects on our dissatisfied parietal lobes
like January snow, I remember one from a few years ago
that caused all the streets to close, the schools to shut down
and the sudden realization that perhaps in a town
of two hundred thousand
we might want to invest
in a second plow…

But what I remember
is my son and I building a snow fort
and having the county assess it
as worth more than our home
and how nice it all was,
how peaceful and quiet
we couldn’t even leave home
if we’d wanted to try it

let alone go for a chub of smoked gouda at Trader Joe’s
which, flash to the day that it opened,
was filled with those sleepless red-eyed therapists
thinking, Now we will…
as they looked at their own shopping lists
—pasta, potstickers and a dry Gewurtzemeiner—and as the real poet said, “Let be be finale of seem” or…

Maybe not,
Maybe the answer does lie
in a hand-crafted beer
And an apple–pecan pie
Which is why we ply those aisles with hunger and fear
as the voices cry, Now we will… and you can hear
them pleading, from Ferris to Mead, LC to CV

SONG OF SPOKANE

By Jess Walter | author of We Live in Water
Now we will only be …
flooding this river valley with our restless moods.
Now we will only be happy when we get
a Whole Foods

And maybe it’s not so crazy to imagine
salvation’s pathway so fine and narrow
that they only sell it at Crate and Barrel
or that true joy awaits and fulfillment arrives
in aisles of organic beets and endives
(and honestly I don’t even know what an endive is
but I thought it sounded like arrive
and I see them on menus sometimes
but maybe I’m working too hard here to rhyme)
which reminds me that what I drive
is not my wife’s Toyota Prius
but a 1963 Continental by Lincoln
in that most American of hues
the orange of prison jump suits
five thousand pounds of steel and engineering
that gets nine miles to the gallon of premium
and often I can feel the disapproval
of enviro-lefties just like yours truly
thinking. Don’t you care about the world
that you leave?
You know,

For the children?

And that’s when I have to force myself to recall
just how crappy other people’s children often are
like this little shit who sat next to me
on a three hour flight from Denver to eternity
this crazy lap child who kicked and fussed
and thrashed about wildly while his poor mom hushed
him and the rest of us recalled that movie
about the plane crash in the Andes
as the Mom gave Damien a Red bull and some candy
and we wondered if a forty-minute delay was
enough justification
to become cannibals because there’d be no hesitation
about who to eat first … and that’s when

Damien’s mom smiled at me and said, He usually
travels so easily,
and with that Damien’s head spun 360 degrees
and he delivered a roundhouse kick to my teeth
as flames shot out of his little shit eyes
and the mom said, Honey, what’s the matter with you tonight?
and this monster kid looked up at me
and like some genius existential prodigy
in the voice of all humanity, he said: I’m! Not! Happy!

And us? What about us?
Will we ever be happy? I have no idea—
but I suspect that one day we will
when we finally get an Ikea.
Bedtime Stories, the largest, most successful fundraising event for Humanities Washington returns to Seattle and Spokane this fall.

Bedtime Stories, the brain child of National Book Award winner, past Speakers Bureau presenter and 2013 Humanities Washington Award winner Charles Johnson, brings together fellow authors to craft original short stories to debut at an annual dinner benefiting the state’s flagship humanities organization.

“Bedtime Stories events are more popular than ever in terms of attendance and fundraising,” said Julie Ziegler, Humanities Washington’s executive director. “In addition to inspiring new works from Northwest authors, the events have cumulatively raised over $1 million to support humanities programming across the state.”

Each 2014 Bedtime Stories literary event will feature original works by Washington authors, inspired by this year’s event theme, Bump in the Night.

Bedtime Stories Seattle returns to the Fairmont Olympic Hotel on September 12.

Writers include Washington State Poet Laureate Elizabeth Austen (Every Dress a Decision), Elizabeth Heffron (“Bo-Nita”), Charles Johnson (Middle Passage), and Peter Mountford (A Young Man’s Guide to Late Capitalism) with emcee Nancy Pearl (Book Lust).

Bedtime Stories Spokane returns to the Spokane Club on October 17. Writers include Elizabeth Austen (Every Dress a Decision), Jamie Ford (Songs of Willow Frost), Tod Marshall (Dare Say), and Sharma Shields (Favorite Monster), with emcee Gary Stokes, General Manager of KSPS.

This marks the first year that two Humanities Washington awards will be presented, one at each event, thanks to continuing generous support from the Heather C. and Herbert L. Frank Family.

Bedtime Stories is a fundraiser supporting Humanities Washington’s efforts to spark critical thinking and conversation, nurturing thoughtful and engaged communities across our state. For information about either event, contact George Abeyta at 206-682-1770 x104 or george@humanities.org.
Join us for *Bump in the Night*

**Bedtime Stories Seattle**

**WHEN:** September 12, 2014  
**WHERE:** The Fairmont Olympic Hotel’s  
Spanish Ballroom, 411 University St.

**SEATTLE SPONSORS**  
PEMCO Insurance  
David and Catherine Skinner

**Bedtime Stories Spokane**

**WHEN:** October 17, 2014  
**WHERE:** Spokane Club, 1002 W. Riverside Ave.

**SPOKANE SPONSORS**  
Hagan Foundation Center for the Humanities  
The McGregor Company

**NOTE:** For information on becoming a sponsor or purchasing a table for either event, contact George Abeyta at george@humanities.org or (206) 682-1770 x104. Individual tickets are also available.

**MORE ONLINE**

For more information on this year’s Bedtime Stories events, visit humanities.org/programs/bedtime-stories.
Humanities Washington’s Speakers Bureau is a roster of 32 cultural experts and scholars who provide quality, cost-effective, public presentations across the state, encouraging audiences to think, learn and engage in conversation.

A new roster of traveling presenters will spark conversations in 2015-2016 at libraries, museums, community centers, and other public venues around the state. Presenters auditioned at eight sessions held throughout Washington state in Seattle, Everett, and Moses Lake.

Humanities Washington aims to serve the state with Speakers Bureau presentations throughout the year, particularly in rural areas, as well as to underserved populations. Organizations looking to host a presenter are encouraged to apply two months in advance of the intended presentation date.

In an effort to reach as many Washingtonians as possible, we are limiting Speakers Bureau presentations to three per hosting organization per year.

2015-2016 SPEAKERS BUREAU PRESENTERS

Eva Abram
Alex Alben
Robert Bartlett
Gloria Burgess
Teresa Ciabattari
Cornell Clayton
Hank Cramer
Dennis Dauble

Eric Davis
LLyn De Danaan
David Fenner
Antonio Davidson-Gómez
David George Gordon
George Halekas
Julia Harrison
Yesenia Hunter

Megan Kelso
Jeanne Kohl-Welles
Nancy Koppelman
Sam Louie
Jolene Mason
Milt Priggee
Lance Rhoades
David Schulz

David E. Smith
Jennifer K. Stuller
Mike VanQuickenborne
Dorothy Van Soest
T. Andrew Wahl
Amanda Wilde
Shawn Wong
Scott Woodward

MORE ONLINE

For more information about topics, including how to apply to host a speaker, visit humanities.org/programs/speakers.
Since the revolutionary debut of Superman in 1938, the American superhero has been a regular part of our pop-culture landscape. These comic-book heroes also provide a fascinating lens through which to view our nation’s recent history. In an interactive, multimedia presentation, journalist and comic-book historian T. Andrew Wahl explores how historical events and shifting social mores can be seen in the evolution of characters from Wonder Woman to Spider-Man.

Using audience members’ memories as a springboard, the conversation connects comic-book superheroes (and villains!) to historical topics including war, the advancement of civil rights and the societal impacts of technology.

**Humanities Washington (HW): What initially drew you to this topic?**

**Wahl:** I have been both a comic-book aficionado and student of history since my earliest memories. The bulk of my academic studies have been in the area of history, with both my undergraduate thesis and a portion of my graduate coursework touching on the development of the American comic book. In my professional life, I work as an educator and journalist. In addition to Northwest newspapers, I’ve written for the comic-book trade press and edit the online magazine *SequentialReaction* (www.SequentialReaction.com). I think comic books offer an excellent entry point for community conversations: the medium’s ubiquitous place in American pop-culture over the past eight decades provides an excellent jumping-off point for intergenerational interaction.

**HW:** How do you spark conversation among multi-generational members of the audience as a Speakers Bureau presenter?

**Wahl:** I regularly call on audience members to recall and share their memories of favorite comic-book heroes. Given the intergenerational nature of my audiences, this tends to spark conversation about how characters have evolved over the decades — and what historical factors play into that evolution.

For example, a fan of Spider-Man from the 1960s is likely to recall Peter Parker working as a newspaper photographer and
getting his powers from a radioactive spider. A reader from the early 2000s saw Spider-Man working as a multimedia web designer and getting his powers from a genetically modified spider. In this case, Spider-Man’s profession and origin both have been influenced by the societal impacts of technology. Participants’ memories provide a jumping off point for a discussion about a wide range of historical developments.

HW: How does your presentation get people thinking about the role of comics in our culture?

Wahl: The main objective of my presentation is to get participants thinking more critically about comic books and the other forms of pop culture they consume. While often meant as ephemera, pop culture provides a fascinating lens through which to explore our shared history and cultural development over the past century. A secondary objective is to spark intergenerational conversations. For all but the very oldest of Americans, comic books play some role in our childhood (and, increasingly, adult) memories. By sharing these memories, participants discover a commonality with others from different generations, allowing a jumping off point for rich conversations.

HW: What drew you to comics as a Humanities Washington speaking topic?

Wahl: The comic-book medium draws from humanities disciplines including literature and art. My presentation adds a layer of historical interpretation, exploring both historical events and shifting social mores. Main themes include the cultural impact of war, the advancement of civil rights and the influence of technological advancements on society.

HW: How does your previous public speaking experience enhance your presentation style?

Wahl: As an instructor at a community college, I speak in front of diverse audiences almost every day. My classes are filled with nontraditional students, from
underage Running Start students, to returning veterans, to senior citizens taking a class for fun. To take advantage of this diversity, my approach is often discussion driven. There is amazing educational opportunity in sharing stories and experiences. On a more personal note, comics have been a part of my life since I was very young, and the medium provides a direct connection back to my ten year-old self. I clearly remember the joy of peddling down to the local mom-and-pop grocery near my childhood home to get my weekly comic-book fix. I’d sit behind the store on a milk crate, drinking a Coca-Cola and devouring those four-color treasures. I was so enthralled with those stories there was no way I could wait to get home to read them! Now, decades later, I get to travel the state and share my passion of comics and history. What could be better?

WONDER WOMAN #178: In the late 1960s and early ’70s, Wonder Woman lost her powers and had to find her way in a “man’s world” during a run of women’s-lib inspired stories. While tapping into the zeitgeist of the era, the de-powering of the character angered prominent feminists and Wonder Woman soon regained her powers.

T. Andrew Wahl is a longtime journalist in the Pacific Northwest, having worked as an editor and editorial cartoonist at newspapers on both sides of the Cascades. He is also a lifelong comic book aficionado, with a special interest in the so-called “Bronze Age” of the American comic book, a period covering roughly 1970 to 1985. He is the editor and publisher of the online magazine SequentialReaction.com and studied the Bronze Age as part of his master’s studies in the humanities at Fort Hayes State University. Wahl teaches journalism at Everett Community College.

AMAZING SPIDER-MAN ANNUAL #15: For many years, Spider-Man’s alter-ego, Peter Parker, was a photographer for the fictional New York City newspaper, The Daily Bugle. But, like many journalists, a more recent iteration of the character has found more gainful employment with the paper’s online edition.

UPCOMING PRESENTATIONS

SEPTEMBER

Snohomish County
Everett Public Library, September 6

Chelan County:
Chelan Public Library, September 9
Entiat Public Library, September 9

Spokane County:
Argonne Library, September 10
Cheney Library, September 10
North Spokane Library, September 11

NOVEMBER

Pierce County:
Jet City Comic Show, November 18

“Bronze Age” of the American comic book, a period covering roughly 1970 to 1985. He is the editor and publisher of the online magazine SequentialReaction.com and studied the Bronze Age as part of his master’s studies in the humanities at Fort Hayes State University. Wahl teaches journalism at Everett Community College.
A HUNGER FOR THE HUMANITIES IS SATISFIED

Reflecting on the lasting impact of the humanities

By Jim Kershner | guest commentary

As I walked into the jam-packed auditorium at Whitworth University in Spokane, I had the following thoughts:

Where did all of these people come from?

Since when do the words “history lecture” and “standing-room-only” go together?

Were we in the right place?

I soon realized that this crowd had gathered for the most natural of reasons. People have a deep hunger for knowledge, for history, and for compelling stories. In other words, they have a deep hunger for the humanities. Hundreds of people, giving up the most beautiful Sunday afternoon of the spring, were there to satisfy that hunger.

In this case, the story they heard was both compelling and true. It was the story of the Dust Bowl, told through the words of Timothy Egan, author of The Worst Hard Time. The event was sponsored by Humanities Washington and the Spokane County Library District, as part of a Hope in Hard Times exhibit about the Great Depression.

Egan is what you might call a humanities star. Originally from Spokane and now living in Seattle, he won the National Book Award for The Worst Hard Time. He has established a massive national reputation for his other books, including The Big Burn, and for his work as a reporter and columnist for The New York Times.

While many people may have been there to see and listen to Tim Egan, I suspect most people were present for a more fundamental reason. A heartening number of people, it turns out, are simply curious about the world. In this age — in which we seem more self-obsessed than ever — a surprising percentage of people still insist on learning as much as they can about the world. Essentially, they are seeking answers to one of the fundamental questions of history: How did things turn out the way they did?

Egan is one of the best in the west — one of the best in the nation — at telling stories that address this question. During the course of his talk — performed without a slide show or any visual aids — he explained how the Dust Bowl happened, what became of the people who were caught in the maelstrom, and why it matters to us today. It matters, of course, because no

“People have a deep hunger for knowledge, for history, and for compelling stories. In other words, they have a deep hunger for the humanities.”

—Jim Kershner, Spokane author, historian and journalist
thinking person would ever want the Dust Bowl, or anything like it, to happen again. It also matters for a simpler reason: It happened.

For the truly curious mind, no other reason is required.

A month or so later, I was able to see the same dynamic at work on a more local and intimate scale. Thanks to Humanities Washington and the Spokane County Library, I gave two talks as part of the library district’s Hope in Hard Times exhibit, touching on the subject of “The Great Depression in Spokane.” Again, I wondered exactly how many people would tear themselves away from social media to hear a talk about something that happened 85 years ago. The answer: Just about as many people as the room could hold, although admittedly a much smaller room than the auditorium at Whitworth University.

Again, I was heartened to discover that people have a hunger to know what happened right here, on the spot of earth they now occupy. Every town has its own particular Great Depression story, but most of those stories have never been written, much less compiled into any accessible database. If you want to learn those stories, you must seek out the people who have these stories inside their heads, which is what Timothy Egan did when he visited lonely towns that were previously impacted by the Dust Bowl. Or, you can attend a program, sponsored by an organization such as Humanities Washington, in which an historian, an author or a storyteller has sought out those stories and is prepared to share them with anyone who shows up to listen. And often, the experience starts a conversation.

Not long ago, I spent four years sharing the story of Carl Maxey, Washington’s remarkable civil rights leader, as a member of Humanities Washington’s Speakers Bureau. My most vivid memory of those years is also the most telling.

I was in Metaline Falls, a town of almost 238 people, located about 370 miles from Seattle on a freezing January night. A little more than 30 people showed up to hear a talk about a deceased civil rights leader. While the temptation to stay home by a warm fire might have been strong, stronger still was their hunger for knowledge about their state and its past.

Without Humanities Washington, these kinds of gatherings would not happen. I am so grateful for all of the work that Humanities Washington does. Yet I am even more grateful that the humanities (with a small ‘h’) remain so crucial to people’s lives.

Jim Kershner is an award-winning journalist who writes a history column for The Spokesman-Review. He is a staff historian for HistoryLink.org, and the author of three books including Carl Maxey: A Fighting Life, published by the University of Washington Press.
JOIN US!

A selection of upcoming Humanities Washington events

September 20
PIONEER DAYS FESTIVAL
TACOMA – This free event will feature fun, interactive activities on the grounds of Old Town Park at the Job Carr Cabin Museum. Families can connect with the lives of Tacoma’s early settlers through homespun crafts and presentations that reflect the challenges and rewards of pioneer life.

October 2014 – January 2015
HOPE IN HARD TIMES: WASHINGTON DURING THE GREAT DEPRESSION
ILWACO – This traveling exhibit explores the adversity and triumph of everyday Americans during the 1930s, comparing the struggles of the era with those faced today. The Columbia Pacific Heritage Museum is the final destination for the popular and informative exhibit.

THINK & DRINK FALL EVENTS

September 10 & 17
RACE & MUSIC
SEATTLE – Featuring Eric Davis, Amanda Wilde, and Antonio Davidson–Gómez; moderated by Tonya Mosley, journalist with Al Jazeera America, The Huffington Post and KUOW-FM.

September 25
RACE & FILM
YAKIMA – Featuring Lance Rhoades and Zaki Abdelhamid; moderated by Mike Faulk, journalist with the Yakima Herald-Republic.

October 15
RACE & MUSIC
YAKIMA – Yesenia Hunter and Antonio Davidson-Gómez; moderated by Mike Faulk, journalist with the Yakima Herald-Republic.

November 20
RACE & MUSIC
TACOMA – Featuring Eric Davis, Amanda Wilde, and Antonio Davidson-Gómez; moderated by Phyllis Fletcher, journalist with KUOW-FM.

MORE ONLINE

More information about these events, along with a complete calendar of Humanities Washington activities (sortable by region):
humanities.org/calendar
New NEH Chairman Announced

William “Bro” Adams was confirmed in July as the 10th chairman of the National Endowment for the Humanities (NEH). Chairman Adams is a committed advocate for liberal arts education and brings to the NEH a long record of leadership in higher education and the humanities.

A native of Birmingham, Michigan, and son of an auto industry executive, Adams earned his undergraduate degree in philosophy at Colorado College and a Ph.D. from the University of California at Santa Cruz History of Consciousness Program. He studied in France as a Fulbright Scholar before beginning his career in higher education with appointments to teach political philosophy at Santa Clara University in California and the University of North Carolina at Chapel Hill.

As the NEH’s designated state humanities council, Humanities Washington is proud to welcome Chairman Adams.

Spark Grant Applications: Due October 10

Spark Grants support projects at organizations of all sizes in Washington state that encourage dialogue, discussion, and thoughtful consideration of issues that provide social, historical and philosophical context. The grants are awarded once per year through a competitive process and require a funding match. Organizations may request up to $7,500. Letters of Interest are due SEPTEMBER 12. Full applications are due to Humanities Washington by OCTOBER 10. Notification to grantees will occur in early December.

Opportunity Grants Update

A total of 40 grants will be distributed in 2014 in honor of our 40th anniversary. To date, 27 out of 40 grants have been awarded – there is still time to apply!

Opportunity grants do not require a funding match; organizations may request up to $1,000.

MORE ONLINE

For more on Humanities Washington’s grants program, visit: humanities.org/grants.
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NATIONAL ENDOWMENT FOR THE Humanities

DEPARTMENT OF THE STATE OF WASHINGTON

ARTSWA
ABOUT HUMANITIES WASHINGTON

As the state’s flagship nonprofit for the humanities, our work brings people together to learn about their unique pasts and shared present, promotes respect for other perspectives, encourages community dialogue and nurtures relationships that enable us to move toward a more prosperous future.

By acting as a catalyst and facilitator, we support and partner with a wide network of communities, organizations and individuals across the state. Together, we provide low- or no-cost, high-quality cultural and educational programs that engage audiences in conversation, civil discourse, critical thinking and the democratic process.

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Humanities Washington is a 501(c)(3) nonprofit organization in Washington state.
OUR MISSION

Humanities Washington sparks conversation and critical thinking using story as a catalyst, nurturing thoughtful and engaged communities across our state.

OUR PROGRAMS

**BEDTIME STORIES** is an annual fundraiser featuring critically acclaimed Northwest writers unveiling new short stories created specifically for events in Seattle and Spokane.

**FAMILY READING** uses storytelling and discussion to explore cultural and ethical themes in children’s literature and emphasizes the importance of families reading together.

**GRANTS** assist local organizations in creating opportunities for their community to come together to discuss important issues using the humanities.

**SPEAKERS BUREAU** draws from a pool of leading cultural experts and scholars to provide free conversational lecture events for community partners to offer local audiences throughout the state.

**THINK & DRINK** brings hosted conversations on provocative topics and new ideas to pubs and tasting rooms around the state.

**TRAVELING EXHIBITS** brings museum-quality exhibits and dynamic programming to underserved areas and surprising venues around the state.

**WASHINGTON STATE POET LAUREATE** builds awareness and appreciation of poetry— including the state’s legacy of poetry—through public readings, workshops, lectures, and presentations throughout the state. (In partnership with ArtsWA.)

MORE ONLINE

Additional information about any of our programs: humanities.org/programs
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