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NEWSLETTER OF THE UNIVERSITY OF WASHINGTON PRESS FALL 2005

Funding a Future of Great Books: Althea Stroum Establishes \$2 Million Endowment with the University of Washington Press

The University of Washington Press has long been privileged to count renowned Seattle philanthropists and community leaders Samuel and Althea Stroum among its most generous patrons. The Stroum family has played an integral role in the Press's development for nearly thirty years, since the publication in 1976 of the first work in the *Samuel and Althea Stroum Lectures in Jewish Studies* series, a vinyl record titled *The Yiddish Art Song*, performed by Leon Lishner and Lazar Weiner. Since its inception, the series has grown to include sixteen books by the world's leading scholars in Jewish Studies.

In 1990, in response to the Press's first National Endowment for the Humanities Challenge Grant, the Stroums created a second series, *Samuel and Althea Stroum Books*, to support the publication of significant works in all aspects of the humanities. As a result of their farsighted philanthropy, the University of Washington Press has been able to publish thirty-two outstanding



Althea and Samuel Stroum in 1990, at a reception celebrating the Stroum Books series in the humanities.

Photo by Mary Levin

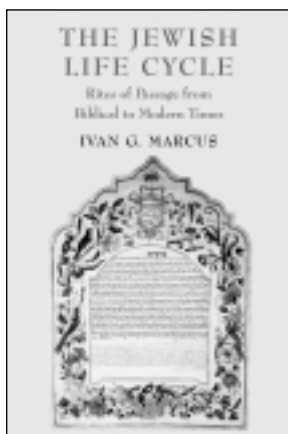
books that would have otherwise been beyond our means to produce.

Though Sam passed away in 2001, the Stroum family's philanthropy continues to benefit the Press, the university, and our community. As part of a recently announced \$10 million gift that will support and strengthen the university's Jewish Studies program, Althea Stroum has earmarked \$2 million to support the continuation of the *Stroum Lectures in Jewish Studies* and its publication series, as well as the *Samuel and Althea Stroum Books* in the humanities. This remarkably generous gift ensures that the Press will be able to continue publishing books of the highest scholarship and make them available to audiences worldwide.

Upon learning of Althea Stroum's unprecedented new gift, Press Director Pat Soden recalled a challenge put forth by Sam Stroum ten years ago, at a dinner celebrating the Press's 75th anniversary. Always one to set the bar high, Sam exclaimed, "Let's triple the Press endowment in the next ten years." Little did we know that the Stroums would do so much themselves to help us realize that goal.

"Our challenge," Soden affirms, "will be to give the Stroum endowment the excellent stewardship it deserves. In honor of the Stroums, we pledge to publish outstanding books, important contributions to the international community of scholars as well as to the citizens of our own region."

This generous gift extends the legacy of the Stroum family far into the future—a future that we are proud and grateful to be a part of, a future of great books.



From the Director

THIS FALL WE CELEBRATE the 85th anniversary of the University of Washington Press. It has been a fertile year, full of new and promising projects and capped by the exciting announcement of Althea Stroum's transformative \$2 million gift in support of our publishing programs in Jewish Studies and the humanities. I, along with my colleagues, have been reflecting on the path of the Press, on the eighty-five years that lie behind us as well as the many years to come. In mid-September, I read an article by George Estrada of the Associated Press that captured perfectly for me what the Press has meant to the advancement of scholarship, to generations of students, and, most importantly, to our community in its broadest sense.

Mr. Estrada's article was about a remarkable man, Carlos Bulosan. Bulosan immigrated to America from the central Philippines in 1930 and worked as a migrant worker and labor organizer until 1956, when he died and was buried in an unmarked grave in Seattle. Bulosan had a remarkable talent for observation and for writing. While working in various low-paying service jobs on farms and in canneries, he penned a book that is one of the masterpieces of twentieth-century literature, *America Is in the Heart*, which eloquently details the life of migrant workers in the years during and immediately following the Depression. Bulosan published several articles and books during World War II, and *America Is in the Heart* was published commercially in 1946. However, by the time he died in 1956, poor and unemployed, his work was mostly forgotten.

Almost twenty years later, *America Is in the Heart* came to the attention of Ted Cuninghame, then editor-in-chief at the University of Washington Press. Ted, having been convinced by a number of people in the Filipino American community that *America Is in the Heart* should be republished, commissioned a brilliant introduction by Carey McWilliams, who was then the editor of *The Nation* magazine and who had an abiding interest in the social problems of minority groups.

Our edition first appeared in 1974. The book's sales were modest for the first couple of years after it reappeared, but a new generation of students eager to understand the history of migration to America from Asian countries soon began to discover it. Courses in colleges and

universities around the country were built around it. In response, the Press discovered and brought back other little-known masterpieces of Asian American literature, such as *No-No Boy*, by John Okada; *Citizen 13660*, by Mine Okubo; *Fifth Chinese Daughter*, by Jade Snow Wong; and *Nisei Daughter*, by Monica Sone, to name just a few.

These reprints themselves acted as catalysts, soon leading to our publishing original fiction, poetry, and plays by contemporary Asian American writers such as Frank Chin, Philip Kan Gotanda, Gary Pak, and Shawn Wong, whose novel *American Knees* has come under our imprint just as a movie based on it is about to be released. We have also added original scholarly studies on the infamous period of the Japanese American internment and on the settlement of Asian American communities in Seattle, Portland, and San Francisco, as well as works on Asian American writers and artists.

The Asian American list that we have published over the last thirty years can be traced directly back to the publication of *America Is in the Heart*. That foundational book, now in its sixteenth printing, will sell its 100,000th copy under the Press imprint in 2005.

We could use its example to reflect on the genealogies of other books and lists that we have published. But there is another exercise that might prove even more profitable, and that is to think about new initiatives we are forging in fields that are just emerging, as we try to guess which manuscripts now under review will become the foundational books in their fields tomorrow.

I think that is how we should think about acknowledging eighty-five years of publishing excellence. We should celebrate our accomplishments, certainly, but we should also look ahead to see how we can apply those successes and lessons to support the university's missions of research and service. Working with and for the community, we look forward to the years ahead, as we continue to make our motto a reality: "Open Worlds, Open Minds, Open Books."



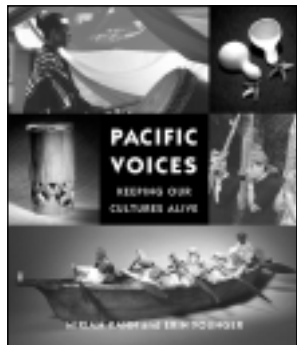
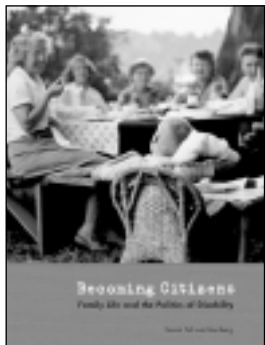
Pat Soden
Director



Putting Communities into Print: University of Washington Press Collaborates with Diverse Local Groups to Produce Powerful Books

Over the years, the University of Washington Press has been privileged to collaborate with many local and national partners—from museums to galleries, government agencies, organizations, and community groups—to develop and produce its books. These partnerships often make possible a vital pooling of resources, but of greatest importance are the cultural riches they enable us to bring to light, celebrate, and help preserve on the pages of books. Recently, the Press has published two books that beautifully demonstrate the power and impact of these collaborations.

Pacific Voices: Keeping Our Cultures Alive, by Miriam Kahn and Erin Younger, grew out of the Burke Museum exhibit “Pacific Voices,” which was itself the result of a collaboration between the museum,



authors Kahn and Younger, and more than 100 members of Seattle’s Pacific Rim communities. The exhibit explored sources of cultural identity—objects, rituals, ceremonies, and traditions—that anchor these communities, enriching them with personal and informative stories and first-person descriptions. With the support of their community collaborators—and a \$50,000 grant from the Geneva Foundation—Kahn and Younger approached the Press about turning these stories into the backbone of a book, *Pacific Voices*, which would make the exhibit tangible and mobile, able to bring these diverse, vibrant communities to readers around the world.

As Younger explains, “We wanted to translate the ideas and heart of the exhibit—and of the people and communities behind it—into book form. We wanted to translate living cultures and modern people into words and images that would

be powerful and lasting. The Press embraced the idea and worked with us to make it a reality.”

Another recent Press publication, *Becoming Citizens: Family Life and the Politics of Disability*, is also the outcome of a local, community-driven project. In 2001, the Seattle Family Network, a group of families representing the local disability community, received a grant from Seattle’s Office of Arts and Cultural Affairs to commission an artist to record the community through stories and photographs. The result, *Becoming Citizens*, by artist Susan Schwartzberg, is a deeply moving album chronicling the experiences of a handful of local families who, during the Cold War era, went against conventional medical wisdom and social mores by refusing to institutionalize their developmentally disabled children. Their pioneering advocacy paved the way for the passage of the federal Education for All Handicapped Children Act of 1975.

Schwartzberg explains, “As a ‘public artwork,’ we wanted the message of our project, and the story of this important but little-known community, to be emotional and historical but also politically powerful and easy to disseminate. We decided to create a book, which we brought to the University of Washington Press and, under the gentle guidance of its staff, developed into a finished work. *Becoming Citizens* can be used by public officials as an educational and advocacy tool; it can be read by students at a variety of levels; and it can be found in libraries across the country. I feel a wonderful sense of collective accomplishment in knowing that we brought these stories to a local, national, and potentially international audience.”

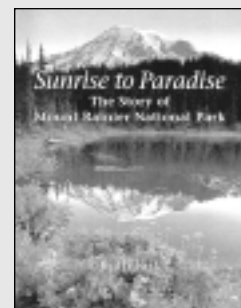
The University of Washington Press is proud to join with these local partners in creating such important works, and to present these titles as part of its fall 2005 publication list.

Award Winners

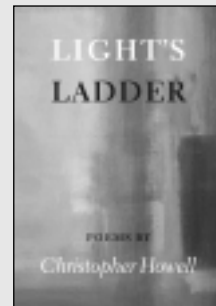


Sergio Palleroni, author of *Studio at Large: Architecture in Service of Global Communities*, was awarded a Special Jury Commendation by the Smithsonian’s Cooper-Hewitt, National Design Museum in its 2005 National Design Awards.

Ruth Kirk is the 2005 winner of the Humanities Washington Award. Kirk, a writer, photographer, naturalist, and teacher, is the author of seven University of Washington Press books, including *Exploring Washington’s Past*, *Sunrise to Paradise*, *Tradition and Change on the Northwest Coast*, and, with Richard D. Daugherty, the forthcoming revised edition of *Exploring Washington Archaeology*.



Light’s Ladder, by Christopher Howell, was the recipient of a Washington State Book Award. Two other University of Washington Press titles were selected as finalists: *A Thriving Modernism*, by Grant Hildebrand and T. William Booth, and *Seattle’s Women Teachers of the Interwar Years*, by Doris Hinson Pieroth.



The Jewish Life Cycle: Rites of Passage from Biblical to Modern Times, by Ivan G. Marcus; *Common Sense on Weapons of Mass Destruction*, by Thomas Graham, Jr.; and *iCarnaval!*, edited by Barbara Mauldin, were chosen as “Outstanding Titles” by the Association of American University Presses for its publication *University Press Books Selected for Public and Secondary School Libraries*.

The Prints of Isoda Koryusai: Floating World Culture and Its Consumers in Eighteenth-Century Japan, by Allen Hockley, and *Hitchcock with a Chinese Face: Cinematic Doubles, Oedipal Triangles, and China’s Moral Voice*, by Jerome Silbergeld, were longlisted for the International Institute of Asian Studies’ ICAS Book Prize.



The University of Washington Press's 85th Anniversary:

The University of Washington Press is proud to celebrate its 85th anniversary in 2005. The Press published its first book, *The Poems of Henry Howard, Earl of Surrey*, edited by

Frederick M. Padelford, in October 1920, and today we've added thousands more to our diverse, award-winning list. Our books carry valuable scholarship into the public eye, serving not only scholars and students around the globe, but also anyone who has ever wondered about, for example, life in seventeenth-century China, the experience of a Japanese-American internee during World War II, or the political furor surrounding weapons of mass destruction. Opening a University of Washington Press book means opening an entire world.

We at the Press consider ourselves lucky to work each day in the service of such excellent books, and we want to share with you some of the myriad ways in which they have impacted our lives. We hope that you will join us in celebrating eighty-five years of publishing excellence.

Lorri Hagman, Acquisitions Editor:

Of all the books I have acquired for the Press, the one with which I am most pleased is *Stories Old and New*, forty short stories collected in seventeenth-century China by Feng Menglong and translated into English by Shuhui Yang and Yunqin Yang. Its significance is on par with that of the Grimm Brothers' tales and with *The Tales of a Thousand and One Nights*. *Stories Old and New* is also my favorite among the books I've copyedited. It took a whole summer to edit, but I looked forward to each day, as my "work" consisted of taking a series of time-travel vacations to Ming-dynasty China—to bustling towns, mountain temples, even the underworld. The stories are amazingly universal; the jokes are still funny; and the plot resolutions are still satisfying. These stories don't just describe another place and time—they take us there.

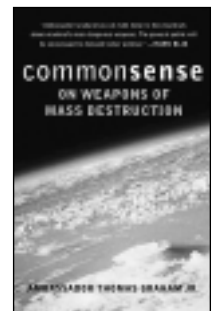
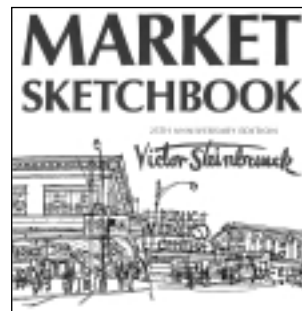
Naomi B. Pascal, Editor-at-Large: I have so many "favorites" it's hard to pick just one. Certainly among my most memorable experiences was working with architect/archivist Victor Steinbrueck on the original edition of *Market Sketchbook*, published in 1968. Victor had completed all the drawings but was still working on the text when he left Seattle for

a sabbatical in London. Because the preservation of the Pike Place Market was a subject so close to his heart, he insisted that the text be reproduced from his handwritten manuscript, rather than set in type, and so he mailed it to me in batches, which I edited and returned to him to be—literally—rewritten. A few last-minute corrections had to be "forged" on his behalf by a colleague. In the course of editing, several discrepancies were found between text and illustrations in the spelling of some of the shop signs, so with the assistance of Lita Tarver I embarked on an enjoyable editorial field trip to the Market, notebook in hand, interviewing various owners to determine the preferred form of their shop name.

spoken between the Wobbly militants and the sheriff's deputies:

"'You can't land here!' McRae cried.
'The hell we can't!' a Wobbly shouted.
And the shooting started."

I make no claim that my scintillating copy led to the book's success (over 20,000 copies sold and still in print). But I did learn one lesson about the University of Washington Press that is as true today as it was in 1971: our contribution to the work of documenting Pacific Northwest history impacts every new generation of students, teachers, and the general public. That is good reason to celebrate eighty-five years of publishing.



The book was reissued in 1996 in a special edition to celebrate the 25th anniversary of the initiative that saved the Market.

Denise Clark, Assistant to the Director:

Doors to Madame Marie, by Odette Meyers, touched my heart with its story of a young Jewish girl's life in France during the Nazi occupation, and of the French citizens who bravely risked their lives to save her and other Jewish children from certain death. I feel lucky to have been able to meet Odette Meyers and let her know just how special her work was to me.

Pat Soden, Director: When I was hired as sales manager of the Press in September 1971, the first job that landed on my desk was to write the back cover copy for a book with a daunting title: *Mill Town: A Social History of Everett, Washington, from Its Earliest Beginnings on the Shores of Puget Sound to the Tragic and Infamous Event Known as the Everett Massacre*, by Norman Clark. I could tell from the reviews that this was a great book, one that should be read by anyone looking to understand the seminal events in Northwest history, but the challenge was to get the reader past that long title. I wrote draft after draft, but nothing created the right feeling. Finally, I came up with the solution: to use the last words

Bill Lewis, Order Fulfillment Coordinator:

In 2002, I taught Washington state history to a class of at-risk ninth graders. At the time, the headlines were focused on the beating of a local Sikh man, and my students jumped to applaud the attack, arguing that he obviously must have been Muslim and thus deserving of the beating. I struggled to find a way to help them understand that we could not condemn all Muslims solely because of the events of September 11, 2001. As a means of bridging the gap, I used the example of the Japanese American internment during World War II. I selected pages from Mine Okubo's *Citizen 13660*, and through Okubo's words and line drawings, I showed the students what the internees had to endure. I had them from the first image: they began to understand the injustices and to draw parallels to how Muslims in contemporary America are often treated. It was one of the most satisfying moments for me that year and, as I found out later, for the students.

Kirby-Diane Murphy, Production

Coordinator: The year was 1977, and I was a recent transfer student to the UW. As a struggling art student far from home, I sought solace in the many used bookstores on the Ave. One book I picked up was *No-No Boy*,

Books That Open Our Worlds

by John Okada, a very moving story set in my new hometown, Seattle. I couldn't put the book down: I used it as my personal walking tour of Seattle's International District. I walked the same streets and smelled the same smells. I never dreamed that I would be working for the book's publisher, nor did I imagine that I'd be handling future reprints of *No-No Boy*, which is currently going into its (lucky) thirteenth printing with well over 100,000 copies sold. Every time I send it off for reprinting, I can't help but remember the cold, rainy day when I first held this book in my hands.

Jacqueline Ettinger, Acquisitions Editor:

To me, Susan Schwartzberg's *Becoming Citizens: Family Life and the Politics of Disability* exemplifies the very best that university presses can accomplish. Highlighting the ongoing struggle by parents to secure educational opportunities and a place in society for their developmentally disabled children, *Becoming Citizens* documents in images and words the loving determination of these families, and reminds us what it means to work together for the well-being of those who are most vulnerable. Both in its subject matter and through the example of its author as advocate, this book opens up the possibility for new conversations about disability, and ultimately the possibility for social change.

Hady De Jong, Development Assistant:

I was twenty-three and recently married when someone approached me at a party and said, "I hear you'll be moving to Seattle." That is how I found out that my husband had decided that we would settle down in the Pacific Northwest. The previous year, he had visited Seattle and fallen in love with the city. This was in 1977, before *Sleepless in Seattle* and Microsoft. I had always lived on the East Coast or in Europe, and I pictured Seattle as being full of lumberjacks and wolves. I was disappointed to find skyscrapers, freeways, and no wolves. Then my husband gave me a copy of *Seattle Past to Present*, by Roger Sale. It explained to me why the downtown grid is set at an odd angle to the rest of the city, and it introduced me to local issues like the role of Boeing and the incarceration of Japanese-Americans during World War II (since it happened west of the Mississippi, we were unaware). *Seattle Past to Present* made this city without wolves less of a mystery to me.

Richard Dubois, Warehouse: Sometime before I started working for the Press, I was on a long road trip through Montana. It was a very warm night and my wife felt like driving late, through the dark. Heading north from West Yellowstone, traveling on Highway 41, we were targeting Butte for our night's stay. Just before Butte, we came to a small town. It looked like a graveyard for old steam shovels and trains, and I felt as though I had been there before. When I saw the town's name, I knew I had. I had visited it in *The Last Best Place*, an anthology edited by William Kittredge and Annick Smith. It featured a poem by Richard Hugo, titled "Silver Star," which began, "It was the final resting place of engines, farm equipment, and that rare, never more than occasional man."

Gigi Lamm, Sales Manager: There are many UW Press books that I have adored reading, but this one I loved producing. I am not an editor, nor am I a designer, but working on *Common Sense on Weapons of Mass Destruction* was such a team effort that I felt like a member of every department. We had to work quickly to publish this important, off-season book, and I was tasked with writing copy for the cover, which needed to be brief but informative. All hands were on deck to help me, and this collaboration quickly led to many of us consulting with the designer on the cover. I vividly remember one afternoon in particular, as we ran between our desks and the designer's computer, looking at covers, rewriting text, and debating words and images. I could have worked for hours without ever noticing the time. And as if that weren't exciting enough, at the end of it all, our collaboration resulted in a book with real international significance at a crucial time.

Kathleen Pike Jones, Assistant Editor and Electronic Marketing Specialist:

One of my most vivid memories is of Wes Wehr, an author we all remember fondly. In 2001, we published a paperback edition of his book *The Eighth Lively Art*. When the books arrived, Wes came to the office to pick up his copies, and I asked him to autograph one for me. He sat down next to my desk and accidentally knocked a teapot—one that had been given to me by a dear friend—onto the floor. Luckily, the teapot was undamaged, but he went on to tell me a story about breaking an ashtray belonging to Margaret Hamilton, *The Wizard of Oz's* Wicked Witch of the West. Wes was such a good storyteller that you could almost see how mad she was at him!

UW Connections



The University of Washington Press publishes authors from around the world, but it always remains connected to its home. In the second half of 2005, we are pleased to publish books by these University of Washington colleagues:

Brian Atwater (*The Orphan Tsunami of 1700*) is affiliate professor of earth sciences.

Gerald Baldasty (*Vigilante Newspapers*) is chair and professor of communication and adjunct professor of women studies.

Jane K. Brown (*The Linguistics of Lying and Other Essays*) is professor of Germanics and comparative literature.

Marshall Brown (*The Linguistics of Lying and Other Essays*) is professor of English.

Douglas Deur (*Keeping It Living*) is research coordinator with the Pacific Northwest Cooperative Ecosystem Studies Unit.

Miriam Kahn (*Pacific Voices*) is professor of anthropology.

Colleen McElroy (*Page to Page*) is professor of English and creative writing.

Brian McLaren (*Architecture and Tourism in Italian Colonial Libya*) is assistant professor of architecture.

Vjeran Pavlaković (*Serbia Since 1989*) is a doctoral candidate in history.

Erin Younger (*Pacific Voices*) is director of public programs at the Burke Museum of Natural History and Culture.

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In Brief

Brian Atwater, author of *The Orphan Tsunami of 1700: Japanese Clues to a Parent Earthquake in North America*, was named one of *TIME Magazine's* 100 most influential people of 2005.

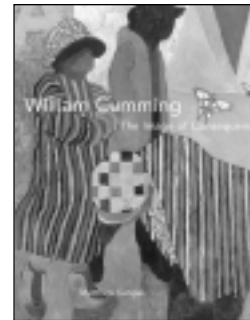


On June 28, Christopher Howell's poem "Keats" was read by Minnesota Public Radio's Garrison Keillor on his daily radio program *The Writer's Almanac*. Howell's poem was originally published in *Light's Ladder*, the fourth volume in the Pacific Northwest Poetry Series, edited by University of Washington professor Linda Bierds.

The Press is pleased to welcome Peter and Linda Capell to its Development Advisory Board. Peter Capell was a practicing endocrinologist for over thirty years, including several at the University of Washington School of Medicine, and Linda Capell brings more than two decades' worth of experience in program development and administration in the fields of art, education, literacy, and cultural programming. The Capells are both members of the board of trustees of Book-It Repertory Theatre, and they come to the Press with a strong interest in history, Native American art, and anthropology. We look forward to having their advice and support as we continue to develop our strong publication lists in these areas.

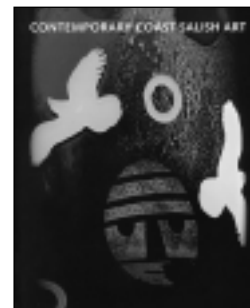
William Cumming: The Image of Consequence

On August 20, the retrospective "William Cumming: The Image of Consequence" opened at Seattle's Frye Art Museum. An authoritative survey of the last living artist associated with the Northwest School, the show offers nearly 150 works, organized by independent curator and art historian Matthew Kangas. The University of Washington Press is proud to co-publish the exhibit catalog, *William Cumming: The Image of Consequence*, and to announce a special paperback reissue of Cumming's *Sketchbook: A Memoir of the 1930s and the Northwest School*.



Contemporary Coast Salish Art at the Stonington Gallery

Three generations of Native American artists and a capacity crowd of admirers gathered at Seattle's Stonington Gallery on August 13 to celebrate the publication of *Contemporary Coast Salish Art* by gallery directors Rebecca Blanchard and Nancy Davenport, and to open the exhibit "Awakenings: A Gathering of Contemporary Coast Salish Artists." The book and exhibit celebrate the resurgence of Coast Salish art as the innovative and living tradition of those who first called the lands around Puget Sound their home.



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