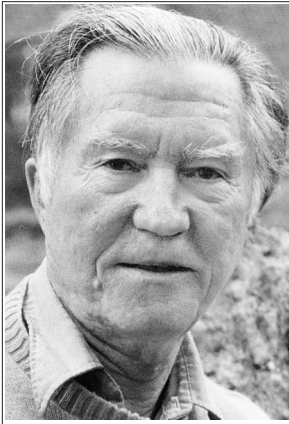




Photo/Kit Stafford



# The Methow River Poems: More Than a Roadside Attraction

by Sulima Malzin

Two summers ago, vacationing FWS members Ingrid Wendt and Ralph Salisbury, on their way to Seattle from Moscow, Idaho, decided to take an extra day to follow the Methow River. They hoped to find the seven Stafford poems that had been "published" in 1994 on roadside plaques installed along the river that runs from the heart of the Cascade Mountains to the Columbia.

In a February letter to the board, Wendt wrote of how she and her husband had "happily expected to see the Stafford poems we knew and loved ... trusting they would be easily found in turnouts from the road." They were disappointed to discover only three standing, and two of those were hard to find. "From the Wild People," is in an unmarked turnout just north of Pateros, and "Ask Me," located in the town of Winthrop, is behind a café along the river. Access to both is unmarked.

"A Valley Like This," however, still stands breathtakingly majestic at a viewpoint near the crest of the Stevens Pass. Most likely it is the only one seen by most tourists. Wendt's letter went on to ask if and how the Friends of William Stafford might help to restore the plaques.

Throughout the day, the couple inquired of bed and breakfast owners, gas station attendants, and finally, the Winthrop Ranger Station, where they learned that the other four were down, and in storage awaiting future repair and re-installation. When that might happen, the informant had no idea, since "there is no money available for the project." The ranger did mention that there used to be a brochure telling about the poems, but not for a long time.

Wendt and Salisbury are not the only ones to make the Methow River pilgrimage and write about it. In the summer of 1998, another couple, (also FWS members) Janet and Edward

Granger-Happ, journeyed to the Pacific Northwest from their home in Fairfield, Connecticut after reading *Even In Quiet Places*. They felt particularly moved by the Afterward written by Kim Stafford.

In their very fine article in the Fairfield Review, (available on our website), the Granger-Happs tell a delightful story of serendipitous events that led them to Curtis Edwards and Sheela McLean, the forest rangers responsible for commissioning the poems in 1992.

Edwards told them the story of the poems' origins, explaining that it was a responsibility of some of the rangers to write interpretive signs as part of their job. These are the signs found throughout national and state parks that provide brief ecological or geological details. The problem was that they were tired of their own language, so had decided to engage a professional writer.

A family friend suggested they get in touch with William Stafford as someone who might be open to their project. Within several weeks, they had received 17 poems to choose from and selected seven to be installed along the river highway. They were "Time for Serenity, Anyone?" "From the Wild People," "Ask

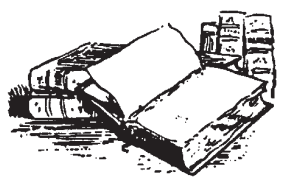
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Photo/Ingrid Wendt

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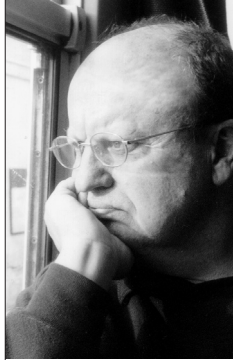
# William Stafford: Photographer

By Paul Merchant

One of the least explored areas of the archives is William Stafford's work as a photographer. There are images in the collection taken by all the Staffords, and printed, many of them, by the photographers themselves in the home darkroom. Clearly, this was more than a passing enthusiasm. The evidence, in the case of William Stafford, is preserved in 468 sleeves of negatives, between ten and fifteen thousand images, dating from 1968 to 1993, a quarter century of close attention. Perhaps two thirds of these are photographs of family and friends; a few thousand are portraits of the poets, famous and not so famous, encountered by William Stafford in every part of America. There are very few landscapes, though the view from the John Haines homestead in Alaska, and Jeff Daniel Marion's small farm in Tennessee, both interested him. Almost always when he pointed a camera, it was to capture a person, and he enjoyed catching them unawares, in conversation, the way he liked his poems to sound.

Many of the negatives are also reproduced as prints, though it is clear from the correspondence that he liked to send successful prints to their subjects, as thanks for their hospitality or as mementos of shared occasions. Of those that remain, some, but by no means all,

## REPORT FROM



## THE ARCHIVES

are identified--almost a thousand of them--and some, but again by no means all, of the negative sleeves are annotated. These sleeve identifications have been tabulated by Patty Wixon to create a valuable preliminary finding aid.

Hundreds of prints await identification, and thousands of negatives should at least be printed as contact sheets. Poets photographed a number of times include Marvin Bell, Robert Bly, William Matthews,

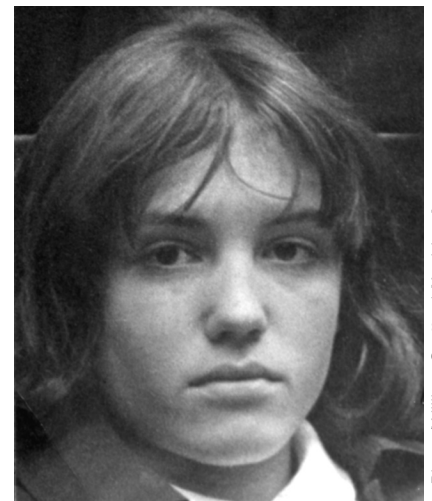


Photo/William Stafford [Archives]

*W. S. Merwin and Carolyn Kizer*

Henry Carlile and Sandra McPherson, Madeline DeFrees, Stephen Dunning, Vi Gale, John Haines, Jim Heynen, Richard Hugo, Galway Kinnell, Ursula LeGuin, Linda Pastan, David Ray, Vern Rutsala, and Yorifumi Yaguchi. Memorable images include Gary Snyder at the Robinson Jeffers Tor House in Carmel, the calligrapher Wang Hui-Ming, a pensive Ken Kesey at Notre Dame, Toni Morrison, Ingrid Wendt, and Wallace Stegner. Many of the portraits are snapshots; others (like a Stafford photograph of David Ray) appear as author images on book jackets, and some are true discoveries, showing something of the person's soul.

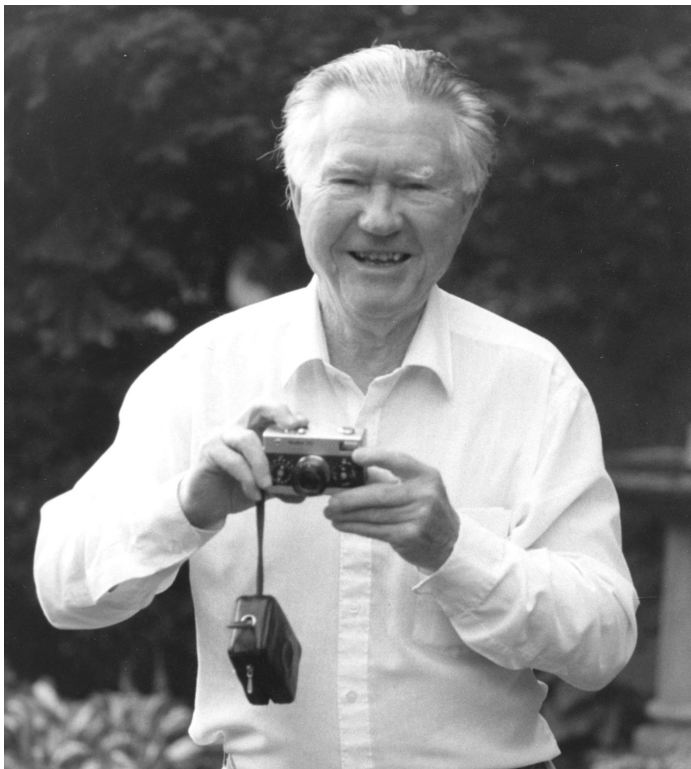
The four photographs accompanying this piece show various facets of William Stafford as a photographer. The candid shot of Stafford with his camera was taken in August 1993 by Mike Markee, Stafford's best chronicler in still photographs and videos.



Photo/William Stafford [Archives]

*Kit Stafford*

Photo/Mike Markee



*William Stafford*

The other three images are by Stafford himself. The photograph of Stanley Kunitz and Reed Whittemore in conversation is a snapshot, caught by an almost invisible third party, a study in concentration, where the two subjects show quite different aspects of themselves. The other double portrait, perhaps taken at the Library of Congress at the same time, shows Carolyn Kizer with W. S. Merwin, in a moment of playful theater. Stafford's study of Robert Bly reading in Tennessee (accompanying Bly's poem on page 4) evokes the drama of public presentation. The last image is quieter, and strikes a little deeper, into more intimate and affectionate territory. This charming image of daughter Kit as a young girl is a particularly tender representative of the hundreds of family portraits. Her father wrote on the back of the print "I like this broody one of Kit."

Successful photographs need a little luck, the moment the shutter opens and closes. And the best are often the product of deeper sympathy, a sense of harmony with the subject. A level of trust is present in all these images, both in the man with a camera smiling



Photo/William Stafford [Archives]

Stanley Kunitz and Reed Whittemore

back at his own portrayer, and in Stafford as a photographer, expressing his whole allegiance (as colleague, fellow poet, and father) toward the distinctive characters he was observing.

## The Methow River Poems: More than a Roadside Attraction

*continued from 1*

Me," "Is This Feeling About the West Real?" "Where We Are," "Silver Star," and "A Valley Like This."

When the Granger-Happs questioned Edwards about "what Stafford was like," the ranger told them it had taken all of 90 seconds for Bill to start "rummaging through a closet to explore the solar power system." McLean, on the other hand, remembered Stafford as "very soft-spoken ... but with a 'kind of fierceness' about him." What motivated her to initiate the project was her feeling that she wanted something that could, in a few words, create a feeling about the place, and as she says, "...this is what poetry does best."

'populist notion' of poetry by the roadside fall away, and among them is a young woman from the Vancouver (Washington) School of Arts and Academics, who has chosen the restoration of the Methow River Poems as her senior project.

At a recent meeting, the board of FWS was asked for their support by Amanda Westcott, who has already begun building a task force of teachers, lawyers, poets, retirees, and students interested in working on the project. With the help of arts organizations in the state of Washington, other arts and literary groups, and individuals with diverse skills and talents, Westcott believes it shouldn't take long to

*"...you can stand by the road ... in a very quiet place, and read, 'I like to live in the sound of water ....'  
... And when he dies, his words invite us back into that sound, the resonance of the book of the world."*

Kim Stafford from the Afterward  
*Even in Quiet Places*

However, even in '98, repairs to "Ask Me" had already been made after it was knocked down by a snowplow the previous winter. The snowplows and flying rocks of the next harsh winters damaged more signs. As funding dwindled, the damaged plaques were regretfully stored away for safekeeping until some future time when enough interest might be generated to restore them or rebuild them of a sturdier material.

In the meantime, travelers continue to discover "A Valley Like This." But only the poets and poetry lovers who know the history of the Methow River Poems will be likely to seek out the others. Fortunately there are some who are unwilling to let William Stafford's

raise the estimated \$10,000 necessary to re-install all seven of these magnificent plaques. The Friends of William Stafford will establish a special fund to receive any donations you may wish to make in financial support of this project.

For more information on the Methow River Poems restoration, please contact Friends of William Stafford through our website or by mail. Follow-up information will be part of the summer/fall issue of this newsletter, and should be available on our website, [www.williamstafford.org](http://www.williamstafford.org).

## Lawson Inada Appointed Oregon's First Poet Laureate Since Stafford

Sixteen years ago, William Stafford resigned as Oregon's Poet Laureate, and the position remained vacant until early 2006 when Oregon's governor Ted Kulongoski appointed Lawson Fusao Inada to fill the position.

Inada, a well-known and popular poet, is an emeritus professor of writing at Southern Oregon University, where he has taught since 1966. A third-generation Japanese American, born in Fresno, California in 1938, he was interned with his family during World War II and wrote about these experiences in his autobiographical volume, *Legends from Camp*. As Poet Laureate, Inada will give public readings in urban and rural settings across the state.

FWS board member Paulann Petersen remembers Lawson Inada as her first poetry teacher and mentor. While declaring herself decidedly biased, Petersen calls him "hip, funny, savvy, and urbane." She says that "Lawson is as much at home encouraging a neophyte poet in Klamath Falls, Oregon as he is reading his own poems to a huge, prestigious audience at the White House." Petersen goes on to call him a "national treasure, an Oregon treasure who honors Oregon by being our Poet Laureate."

### IN A BUDDHIST FOREST

Even if you're not Buddhist,  
Even if you don't know  
Anything about Buddhism

Even if you're not interested  
In its precepts and paths,  
Even if you're anti-Buddhist,

Your Buddhist Self proceeds  
Accordingly, in a Buddhist city,  
In a Buddhist forest ...

LAWSON FUSAO INADA

## And Now a Word from One of Our National Advisors...

### A Week on the Oregon Coast

Being born amounts to peering out from a cliff  
Over the sea. The great jellyfish who spread their arms  
Out on the sea tell us how deep our ignorance is.

The acts we take resemble ink soaking through a page.  
Men and women we cannot see have written on the page  
Just before us. It was death who folded over the page.

Why do we assume that we are responsible for  
The pain of those near to us? The albatross that lands  
On the mast began flying a thousand years ago.

We are floating in an open boat near the Bermudas  
Watching drops of sea water fall off the oars.  
Soon Melville's ship will come by singing.

All those times we've been born, and died, including  
Those times when we were never born at all,  
Require Andromeda to sit upright in her chair.

Robert, you've become a watcher of the night sky –  
You sit up half the night looking at Orion. Be glad  
That so many jellyfish spread their arms on the sea.

ROBERT BLY



Robert Bly, photographed by William Stafford in 1971  
(courtesy of Stafford Archives). See article page 2.



# From the Chair

by Shelley Reece

Ted Kooser was more surprised than anyone when he was appointed Poet Laureate of the United States in 2004. Before his appointment, he already had an impressive list of publications, including his memoir, *Local Wonders: Seasons in the Bohemian Alps* (2002); *Braided Creek* (2003), co-authored with Jim Harrison; *Delights and Shadows* (2004); and eight other volumes of poems. Also, between 1976 and 2004, he had received 19 local, regional, and national awards.

After recovering from the initial shock, Kooser read widely across the United States. A thousand people heard him read in Minneapolis and more than a thousand in Lincoln, Nebraska. A friend from there called that evening “the biggest meeting ever of the local Kooser fan club.”

As Laureate, Kooser began a project called “American Life in Poetry.” Because it saddened him to see that poetry has nearly disappeared from newspapers, he began a weekly column that included a poem by an American poet. He offered (and still offers) that column free to newspapers in print and on-line ([www.americanlifeinpoetry.org](http://www.americanlifeinpoetry.org)).

During 2005, he received two more big surprises: the Pulitzer Prize for *Delights and Shadows* (Copper Canyon Press, 2004) and a reappointment for a second year as Poet Laureate.

Some of his writing habits sound like William Stafford’s. For years Kooser, like Stafford, arose at 4:30 or 5 a.m. and wrote until he had to go to work. As he describes the process:

You sit with your notebook, and after a while something begins to interest you. The poet William Stafford describes it as being like fishing: you throw out your line and wait for a little tug. Maybe all you get is a minnow, three or four words that seem to have a little magic. (*The Poetry Home Repair Manual*)

Kooser wants his poems to be “crystal clear but not *really* simple.” They begin with something like a daddy longlegs, an empty shotgun shell, a jar of buttons, a screech owl, hands, a necktie, or a quartz pebble. Like Stafford, Kooser’s poems tend toward the aphoristic, and the simple image offers a flash of whimsy, an insight, or a move from the common toward the unknown or unknowable.

Two short poems from *Delights and Shadows* may serve to hint, but only hint, at the range of his work. “The Necktie” lets a reader know how Kooser works with metaphor: hands tying a necktie being like two birds weaving a silk ribbon into their nest, with the knot itself

as the nest. And at the end of the poem, “waving hello/to himself with both hands” suggests the silly pleasure of those hands fluttering in the mirror and the ego of the one wearing the tie.

By contrast, “On the Road” begins with a pebble of quartz that the poet picks up and holds up to the light, letting him “almost

## The Necktie

His hands fluttered like birds,  
each with a fancy silk ribbon  
to weave into their nest,  
as he stood at the mirror  
dressing for work, waving hello  
to himself with both hands.

TED KOOSER

see through it/into the grand explanation.” But something cautions him to “put it back and keep walking.” Kooser’s speaker doesn’t let us know if he will look further for the “grand explanation” in the tiny crystal ball which the pebble has become or if he has heard the warning that told him to “put it back” (not drop it, mind you) and “keep walking.”

As one member of the reading public, I’m happy with Kooser’s writings, especially after he reveals the last of his “local wonders”: his temporary inability to write following tongue surgery and radiation for cancer. Each morning before dawn he walked the country roads around his Garland, Nebraska, home, and each time he returned from one of thirty radiation treatments, he picked up a pebble and put it on the windowsill. As Kooser healed, he wrote again. His most recent gifts to us are *Braided Creek*, *Local Wonders*, *Delights and Shadows*, and *The Poetry Home Repair Manual*. Ted Kooser is a worthy Laureate.

## On the Road

By the toe of my boot,  
a pebble of quartz,  
one drop of the earth’s milk,  
dirty and cold.  
I held it to the light  
and could almost see through it  
into the grand explanation.  
Put it back, something told me,  
put it back and keep walking.

TED KOOSER

## Stafford Birthday Celebrations Offer Heartfelt Sharing

Celebrating William Stafford's birthday seems to have become January's national pastime. Approximately 50 "birthday parties" occurred across the country as poets and poetry lovers gathered during this blustery month to read Stafford's poems and share heartfelt comments about his life and work, and about his influence on their lives. Tom Bremer at the **UNIVERSITY OF PORTLAND** event summarized many people's feelings this way: "At first I thought these readings were a nice act of remembrance and celebration of William Stafford. Over the years I have come to think of them as a sort of ritual of the tribe..."

Joanna Rose, in her opening remarks at **PORTLAND'S CENTRAL LIBRARY**, eloquently reminded a large audience that "This form of a celebration is as sweet and right as any I can imagine for the celebration of William Stafford's life and work... We are here, as Bill Stafford himself put it, 'to share the experience of language.' ... and although he was speaking at the time of his daily writing practice, he also said, '...it's enough to take you out of the current of your obligations and put you in relation all over again to something that feels like the big current outside of us'."

The first celebration ever to be held at the **GREEN VALLEY LIBRARY IN HENDERSON, NEVADA**, was hosted by the Las Vegas Poets and led by FWS member Abayomi Animashaun, who shared his story (featured in our last newsletter) of coming to know Stafford and his work. He recited several poems from memory during the time that guests sat in a circle, reading, talking, and eating birthday cake.

**THE HUTCHINSON RENO COUNTY ARTS & HUMANITIES COUNCIL** sponsored the celebration in Hutchinson, Kansas on Stafford's actual birthday, January 17, at the Metropolitan Coffee House. A variety of people, including Stafford family members still in the area, shared their favorite Stafford poems and heard remembrances of Hutchinson's native son.

At **ANNIE BLOOM'S BOOKSTORE IN PORTLAND**, Oregon, the invited readers and audience members read both poetry and prose.

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... You open your eyes in a vault that unlocks as fast and as far as your thought can run. A great snug wall goes around everything, has always been there, will always remain. It is a good world to be lost in. It comforts you. It is all right. And you sleep."

---

☞ WILLIAM STAFFORD  
"Waking at 3 A.M."

---

A theme of Peace seemed to prevail. The evening's most moving words came from a young woman who spoke frankly of her psychiatric hospitalization and expressed deep thanks to the therapist who introduced her to William Stafford by giving her a copy of his poem, "Waking at 3 A.M."

On **BAINBRIDGE ISLAND, WASHINGTON**, attendance was down due to the NFC championship game being played by the Seattle Seahawks on that Sunday. However, the smaller group allowed more intimate conversation, much of which focused on the poem, "Over the Mountains." Some were disturbed by the harshness of the images and there was discussion of Stafford's multi-faceted personality ... *that while he was a compassionate and highly present person, he wasn't necessarily 'warm and fuzzy' but sometimes, like life itself, a man of contradictions and paradoxes...*

Rita Ott Ramstad, one of the featured readers at the **WELCHES, OREGON EVENT AT WY'EST BOOKSTORE**, spoke of how Stafford's work was responsible for a major revision of her teaching life.



Photo/Sharon Wood Wortman

Harold Johnson, who had hosted the **LOOKING GLASS BOOKSTORE EVENT IN PORTLAND**, sent along an afterthought – something he came across in an old journal soon after, written at a conference on the Oregon coast in 1978... *I met William Stafford's wife and Bill himself in Vince and Patty's room. A shiny pair of sixties in the afternoon. The room was bright with light off the sea. The air sang. Bill walked in with a feather and stuck it in his wife's hair. "A gull feather," someone said. "So we can tell whether she's a boy or a gull," I said. "She's a gull gull," Bill said.*

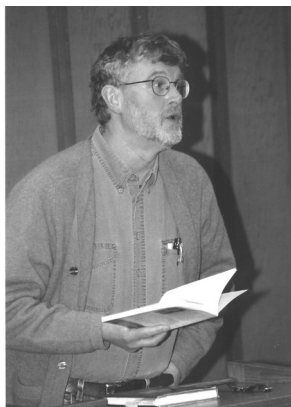
Along with the **EUGENE, OREGON, CELEBRATION AT TSUNAMI BOOKS**, "Operation Paperback" was declared a success by Ingrid Wendt, Martha Gatchell (FWS board member) and Jerry Gatchell, who worked with many volunteers to collect, pack, and ship more than 2,200 used books (45 boxes) to APO addresses around the world. Many who attended the Stafford Celebration donated books. The goal of "Operation Paperback" (a national movement) is to "build peace one book at a time, one soldier at a time." To Wendt and the Gatchells, bringing people of different political persuasions together to support our troops seemed a fitting way to support peace at home.



*Eugene, Oregon Celebration. Left to right, clockwise: Martha Gatchell, Scott Landfield (co-owner of Tsunami Books, Eugene), Ingrid Wendt, Ralph Salisbury, Jerry Gatchell (on floor).*

At the **CORVALLIS (OREGON) ARTS CENTER**, a writing workshop, titled "Where We Are," was led by Ann Staley. It accompanied the Stafford Celebration and brightened the landscape as part of the Community Open Art Exhibit. The workshop drew 45 writers who responded to a variety of prompts about the essentials of poetry. At the Birthday Celebration, the invited readers included two high school English teachers and two of their students, resulting in an audience of 60 that brought in more teenagers than usual.

Photo/Mike Markee



Charles Goodrich, reading at **SALEM, OREGON'S STAFFORD BIRTHDAY CELEBRATION** at the Salem Public Library. Titled "Celebrating William Stafford: The Poet in His Prose" the program focused on Stafford's essays on poets, poetry, and the process of writing. Attention was also given to his status as a conscientious objector during World War II.

A belated birthday party, complete with ice cream cake and balloons, celebrated Stafford in March after the **MONDAY POETS IN WAYLAND, MASSACHUSETTS** had to postpone their originally scheduled event due to a snowstorm.

**THE WEST HILLS UNITARIAN UNIVERSALIST FELLOWSHIP IN PORTLAND**, Oregon has a tender spot in its heart for Bill and Dorothy Stafford, who had frequently visited there back in the '70s. On the morning of the Stafford Birthday Celebration, Paul Merchant was the Sunday Service presenter and spoke of Stafford's life as a poet, teacher, and man of peace. At the crowded afternoon celebration, Dan Sisco, one of the featured readers who tends toward humor, brought down the house with his lively rendition of Stafford's often overlooked "We Interrupt to Bring You."

**AT CENTRAL OREGON COMMUNITY COLLEGE IN BEND**, this year's celebration was attended by 60 Stafford enthusiasts who braved a sudden storm to slog up the snowy hill to the library. A reception preceded the evening's lively program which included a recording of Bill reading one of his own poems. One of the undaunted participants was Kit Stafford, who shared memories of her dad.



Kit Stafford

Photo/Aaron Stark

## William Stafford's Birthday, January 17, 2006

You would be 92, your age holding you to its shabby burden. But still you would have entered that morning place where the words, as you always said, "Come. They just come." Then the rest of the day, what it can bring, what you can welcome or allow: Water from the well, a nudge from Dorothy, maybe a crack in a wall to fix or leave alone. Just another day. Happens to be the day I was born. I didn't have much to do with that.

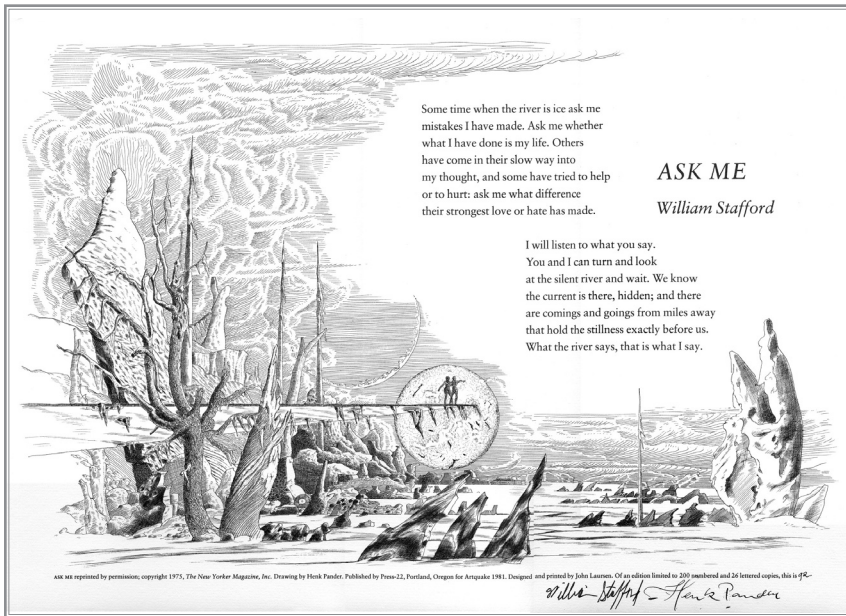
I am listening to the classical music station. At 10am The Writer's Almanac comes on. I go to the window, look out at the creek and wait for your birth to be announced accompanied by a listing of some books followed by a gentle anecdote and "Here's a poem for today by William Stafford."

But you are never mentioned. Instead I learn it's the birthday of Anne Bronte, Benjamin Franklin, and "of Charles Brockden Brown, writer of Wieland, the gothic horror novel whose plot turned on murder, madness, spontaneous combustion, and demonic ventriloquism." Then, "Here's a poem for today by ... " and I listen to a verse that brightens the morning with Byzantine frescoes and mosaics. I am furious. I vow never again to tune in to the Almanac. I will no longer send my pledge to keep the station on the air. I'll go back to my cds.

But like that quiet way you had of entering a room, I remember the time I invited you to see Lake Michigan and we stood along the shore, our sight smothered in fog. You lowered your eyebrows then raised your eyebrows, glanced my way, and tilting your head said, "I bet not too many people have not seen this before."

**JACK RIDL**

## FWS FUNDRAISER: “Ask Me” Broadsides



In 1981, Portland’s “Artquake” festival published this limited-edition broadside of William Stafford’s poem, “Ask Me.” The broadside features a pen-and-ink drawing by acclaimed Northwest artist Henk Pander, and was designed and printed in two-color offset lithography by typographer and book designer John Laursen. Measuring approximately 13.5” x 20”, it was published in an edition of just 200 numbered and 26 lettered impressions, each individually signed by both William Stafford and Henk Pander. Laursen has generously donated a limited number of these vintage broadsides from his personal collection to FWS to be offered to Friends as a way to raise funds for the organization. You may order one (or more) for delivery after June 1, by sending a check made payable to FWS, c/o Joseph Soldati, 1511 SW Park Ave, #817, Portland, OR 97201. Numbered broadsides are \$65 and lettered ones are \$130. Both include \$5 to cover shipping and handling. Questions may be directed to FWS by email or via our post office box.

## Stafford Stones Celebrated at Foothills Park

On April 19, 2006 a ceremony was held in William Stafford’s home town of Lake Oswego, Oregon to dedicate the *Stafford Stones*, created by artist and sculptor Frank Boyden, as part of the city’s newest park, which will officially open on July 15.

The nine giant stones stand not far from the bank of the Willamette River, on what used to be a major industrial site. They are part of what is now designated as the “William Stafford Pathway,” a paved trail that invites walkers to follow the river through Lake Oswego to the northern edge of West Linn.

Each is a column of cut and polished basalt, eight of them engraved with a few lines from Stafford’s poetry. Together they form a contemplative circle, which in Sharon Wood Wortman’s words, “reflect light like they are smooth puddles inviting us to trace Bill’s ideas with our fingers.” One highly polished stone remains blank, inviting the viewers to contemplate their own reflections – to write their own poems.

The project was commissioned by the City of Lake Oswego and supported by contributions from the Lake Oswego Foundation for the Arts, Mary Jo Avery, Barry A. Cain, Maribeth W. Collins, Drew R. Prell, and Robert H. Zink.

Mayor Judie Hammerstad presided over the ceremony and introduced guest speakers Dr. Rudy Stevens of the Foundation for the Arts, Frank Boyden, and Kim Stafford. Following the official ribbon cutting by Stafford family members, Dorothy, Kim, Barbara, and Kim’s son, Guthrie, the arrival of a Bald Eagle who settled in one of the overhanging trees seemed a fitting closure to the dedication ceremony.

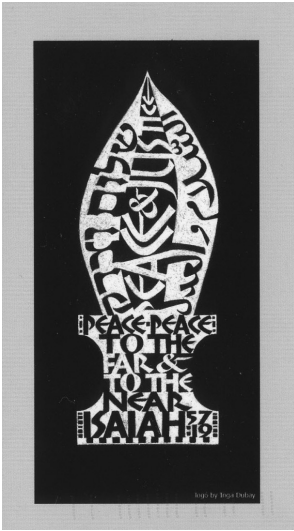


Photo/Susan Gillespie



# Portland's Trinity Cathedral exhibit reflects on peace and justice

## ...Peace, Peace, to the Far and to the Near...



21 pieces of art and 21 poems all bearing a peace and justice theme were the recent focus of a month-long exhibit at Trinity Episcopal Cathedral. The evocative exhibit was organized by Marcia McKean of Trinity Cathedral's Arts Commission, with help from Friends of William Stafford board members Joseph Soldati and Don Colburn.

An opening reception honored those who had contributed to *"Peace, Peace, to the Far and to the Near - Peace and Justice: Artists and Poets Respond."* The title, inspired by a quote from the book of Isaiah (57:19), invited Oregon artists and poets to address issues of peace and justice in today's world.

Among those whose work was exhibited was Oregon's new Poet Laureate, Lawson Fusao Inada (poem on page 4) and several FWS members. A powerful collage by Melissa Ann Reed featured her poem "Leaping Together from the World Trade Center: remembering September 11, 2001," beautifully framed and attached to a silk background.

Other FWS members whose poetry was featured and collected in a chapbook bearing the exhibit's title were Jane Glazer, Paulann Petersen, Judith Montgomery, Ingrid Wendt, Ralph Salisbury, Karen Braucher, and Jessica Lamb.

### CLOSING READ AT WELCHES JANUARY 8, 2006

My father was born a Bill.  
A Depression kid from a  
failed farm in Kansas.  
In all our miles,  
I cannot remember one  
birthday party, never a  
Sunday soiree I could plan  
with poets and folk songs, serve  
Caribbean Lime Torte cream-  
frosted layered cake. More than  
missing candles, there was an  
absence of a guide to shine for me.  
I am not the only one  
to say William Stafford's poems  
are open places for those  
short a compass leading in  
the direction of Grace, or  
to Faithful Listeners, or  
any other terms for what  
some call God, Goddess, or Truth.  
The poet yet aims those lost early  
from their beam—not that he was  
any expert on shine, nor  
claimed to be, but that his words  
lead to drawers and shelves  
where the batteries are kept.

SHARON WOOD WORTMAN

## FWS welcomes new board member, Sharon Wood Wortman

Portland resident Sharon Wood Wortman is the Friends of William Stafford's newest board member. The author of *The Portland Bridge Book*, (Oregon Historical Society Press, 1989 & 2001) and a new poetry chapbook, *First Voice - Poems and Field Notes*, she has been a freelance writer since 1984 and fascinated by bridges for as long as she can remember. In the mid-eighties she interviewed Bill and Kim Stafford on a local radio show, and has been a fan of both ever since.



Photo/Brenda Xu

When she is not working on *The Other Side of the Bridge*, a memoir in poems and essays, and otherwise occupied with her husband, Ed Wortman, their children, and numerous grandchildren, Wood Wortman leads walking tours (mostly of bridges) for Portland Parks and Outdoor Recreation. For the past two years, she has hosted the Stafford Birthday Celebration in Welches, Oregon.

Sharon Wood Wortman brings her enthusiasm as well as her extensive experience in events planning to FWS. She is already working on a fundraising event that would include a poetry reading and walking tour of Foothills Park and the new Stafford Stones on Sunday, September 10. There will be more information about this on our website and in our next newsletter.

You may learn more about Sharon Wood Wortman by visiting her website: [www.bridgestories.com](http://www.bridgestories.com). Welcome, Sharon!

# NEWS, NOTES, AND OPPORTUNITIES

FWS IS ESPECIALLY GRATEFUL TO THE BARTON FAMILY, who through their Advised Fund, held within the Community Foundation for Southwest Washington, recently supported our traveling broadside exhibit, *How the Ink Feels*, with a special gift of \$1,500.

Donations earmarked for *Ink* also came from Ceil Huntington and Bess Harter. Thank you both.

**INK RECENTLY COMPLETED A SIX-MONTH TOUR** (September-February) of six Alaska cities under the auspices of the Alaska State Council on the Arts. It then spent April at the Salem (Oregon) Public Library, and will be on the Oregon coast at the Visual and Performing Arts Center in Newport throughout the month of June.

**THE BIGGEST NEWS ABOUT HOW THE INK FEELS, HOWEVER, IS THAT THE FWS BOARD OF TRUSTEES IS ACTIVELY SEEKING A NEW COORDINATOR FOR THIS MAJOR PROJECT.** Nancy Winklesky, who has done an outstanding job of faithfully stewarding the exhibit for the past several years, has announced her plans to resign this position by early 2007. Managing the exhibit requires a talent for marketing as well as an eye for detail, and might perhaps be best coordinated by a team. If being part of such a team is something you would enjoy, or if you are interested in taking on the project on your own, please contact FWS online or by mail for more information.

**ALSO IN THE APPRECIATION DEPARTMENT, THE BOARD WISHES TO THANK DAVID RUTIEZER** for his long commitment to managing materials for the Portland area Birthday Celebrations. He recently turned those duties over to **CINDY GUTIERREZ**, to whom we express our appreciation in advance.

**THE IOWA SUMMER WRITING FESTIVAL** invites writers of all types and skill levels to *pull up a chair and join the long conversation* that's been going on in Iowa City every summer since 1987. Week-long workshops begin June 11. More information can be found online or you may call 319-335-4160.

This summer's **STAFFORD STUDIES** at Lewis & Clark College in Portland, Oregon will again be led by Ann Staley and Wendy Swanson. Oregon Writing Project (OWP) graduates, teachers K-College, and all interested writers are invited to spend the week of July 10-14 immersed in a writing-intensive workshop that will explore the language and writing culture of William Stafford, as participants write together, read poetry and prose, and create classroom models and curriculum. For more information or to register, call 503-768-6162 or email [nwi@lclark.edu](mailto:nwi@lclark.edu).

**A POETRY READING HONORING WILLIAM STAFFORD** will again precede the annual Lake Oswego (Oregon) Festival of the Arts. Co-sponsored by Friends of William Stafford and the Lake Oswego Public Library, the reading will be held on Thursday, June 22, 2006

at the Library (corner of 4<sup>th</sup> St. & "D" Ave), hosted by Paulann Petersen and featuring poets David Hedges and Joan Maiers.

Mark your calendars for **A WALKING TOUR AND POETRY READING** along the William Stafford Pathway through Foothills Park. Currently being planned for Sunday, September 10<sup>th</sup>, this event will serve as a fundraiser for FWS and will be open to the public as well as provide an opportunity for Friends to come together.. Watch for details in our next newsletter.

**FWS WOULD LIKE TO PROVIDE INFORMATION** about Friends' writing activities and publications, and about literary events of interest around the country. If you have news you wish to share, please contact us via our postal address and/or our website ([www.williamstafford.org](http://www.williamstafford.org)).

It was our pleasure to send each Friend a copy of *FOR AN UNDERSEA LIBRARY* by W. S. Merwin in celebration of National Poetry Month. If you haven't received yours or there are pages missing, please contact us.

**FWS NATIONAL ADVISOR MARVIN BELL** will teach a poetry workshop as part of Haystack Summer Program in the Arts on the Oregon Coast July 24 - 28, 2006. The most recent of his 18 books are *Rampant* and *Nightworks: Poems 1962-2000*. Bell served as Iowa's first poet laureate from 2000 to 2004. For information, contact Portland State University, Summer Session, P.O. Box 1491, Portland, OR 97207 or [www.haystack.pdx.edu](http://www.haystack.pdx.edu).

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# BECOME A Friend of William Stafford

## MISSION OF FWS

IN THE SPIRIT OF WILLIAM STAFFORD, we are committed to the free expression of literature and conscience. We seek to share Stafford's work and advance the spirit of his teaching and literary witness. We strive to provide ongoing education in poetry and literature in local schools and communities in ways that will encourage and enrich a broad spectrum of readers and writers. In doing so, we hope to contribute to William Stafford's legacy for generations to come.

## WHY JOIN?

BY JOINING THE FRIENDS OF WILLIAM STAFFORD, you become part of an international community of poetry lovers and writers with broad access to other poetry organizations and events. As a Friend, you'll receive a subscription to our triannual newsletter, filled with poetry and poetry news. In addition, your contribution provides vital funding for our traveling broadside exhibit, *How The Ink Feels*, supports the annual William Stafford Birthday Celebration Readings, maintains our web site, [www.williamstafford.org](http://www.williamstafford.org), and helps initiate new projects. We always welcome your volunteer services.

To join the Friends of William Stafford, renew your friendship, or make a donation, please fill out this form and mail to: FWS, P.O. Box 592, Lake Oswego, OR 97034. Checks payable to "Friends of William Stafford."

## JOIN OR RENEW:

(Please check ALL appropriate boxes)

- New     Renewal     Gift
- Standard Annual \$25     Lifetime \$150
- Student \$10     Retired Annual \$10

Please add \$5.00/year outside the U.S.

## DONATE:

Support FWS with an additional donation!

- Donation amount: \$ \_\_\_\_\_
- Donation for general use
- Donation for specific purpose: \_\_\_\_\_

FWS is a 501(c)(3) not-for-profit corporation. Donations are tax-deductible to the fullest extent of the law.

Name\* \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ Country\*\* \_\_\_\_\_

Email \_\_\_\_\_ Phone (    ) \_\_\_\_\_

May we list this information (or any part of it) in a "friends-only" directory of which you will receive a copy? \_\_\_\_\_

\*If this *friendship* is a gift, please add your name and address on the line below so that we may send an acknowledgement to the recipient and to you. \*\*If you reside outside the United States, please add any additional postal codes we may need to ensure that you receive your mail.

Giver's Name & Address: \_\_\_\_\_

How did you hear of FWS? \_\_\_\_\_

Volunteer opportunities:  Organize poetry readings in your community;  Event help;  Distribute posters/flyers;  Publicize events;  Other (describe): \_\_\_\_\_

## New Annual Friends January-April 2006

- Melinda Bell
- Dennis Bosley
- Greg Chaimov
- Ann Dudley
- Esther Elizabeth
- Christopher Gullfoil
- Daniel Gullfoil
- Michael Gullickson
- Cindy Williams Gutierrez
- Dr. and Mrs. Wesley Harper
- Sister Alicia Kleiman
- José Knighton
- Barbara LaMorticella
- Cynthia Jacobi & Gary Lohman
- Charles M. Nobles
- Emily Palm
- Pat Roby
- Lynn Rigney Schott
- Jean Scott
- Leah Stenson
- Sharon Streeter
- Amanda Westcott
- Kevin D. Williams
- Chad Wriglesworth

## New Lifetime Friends December 2005-April 2006

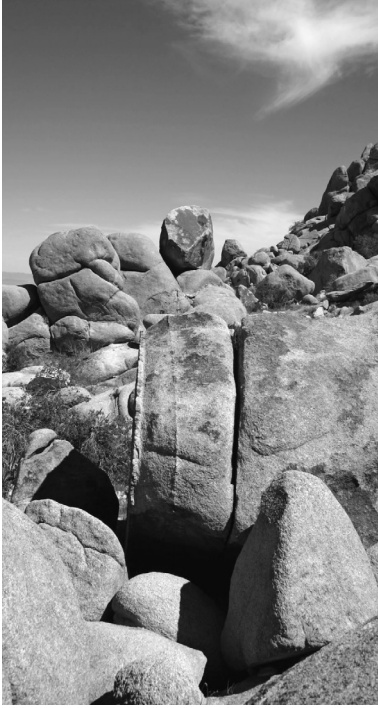
- Howard G. Franklin
- Scot Siegel
- Scott Starbuck
- Virginia Euwer Wolff

## FRIENDS OF WILLIAM STAFFORD newsletter®

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Webmaster: Andrew McCall

Please email comments, letters, news, and information on poetry events, awards, etc. to: [news@williamstafford.org](mailto:news@williamstafford.org) or mail to: Friends of William Stafford P.O. Box 592 Lake Oswego, OR 97034



# From the Wild People

Time used to live here.  
It likes to find places like this  
and then leave so quietly  
that nothing wakes up.

Whenever a rock finds what it likes  
it hardly ever changes. Oh, rain  
can persuade it, or maybe a river  
out looking around. But that's the exception.

They say there was a time when  
rocks liked to dance. You can see  
where that happened – great piles  
of old partners that got tired of each other.

Now and then one stirs when nobody  
is looking; then it stops and looks away  
humming a little tune. In the mountains  
you can see those nonchalant rocks.

Some of them should have stopped sooner –  
they're haggard old wrecks, friendless,  
and often just slumped around  
wherever they fell.

WILLIAM STAFFORD

*friends of* **WILLIAM STAFFORD**

P.O. Box 592 Lake Oswego, OR 97034  
[www.williamstafford.org](http://www.williamstafford.org) | [friends@williamstafford.org](mailto:friends@williamstafford.org)

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Celebrations, pages 6-7



Vintage Broadsides Offered, page 8



Stafford Stones Dedication, page 8

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