

Speaking of Kansas

Washburn Center for Kansas Studies



Kansas Studies Newsletter

Spring 2015

Kansas Studies Courses Fall Semester 2015

- **GL 103C Historical Geology**, 3 Credits, 5:30-6:45pm, MW, Gilliland
- **HI 300B/HN 202D John Brown**, Prerequisites: 3 hours of history or consent, 3 Credits, 11:00-11:50 AM, MWF, Erby
- **HI 397XA Internship in History Agencies**, Prerequisites: HI 111 and HI 112 and 6 hours upper division history and consent, 3 Credits, Goossen
- **PO 107A Amer State & Local Gov't**, 3 Credits, 9:30-10:45am TR, HC-208, Peterson
- **PO 307XA Intern-State & Local Gov't**, 3 to 6 Credits, Prerequisites: PO107 and Jr. or Sr. Status and/or consent of instructor, Beatty

“Defanging the Beast”

Rachael Goossen, CKS Fellow, had her article, “**Defanging the Beast’: Mennonite Responses to John Howard Yoder’s Sexual Abuse**,” published in the January, 2015, issue of *Mennonite Quarterly Review*. Yoder (1927-1997) had a thirty-year career at the University of Notre Dame, and was considered the most prominent American pacifist theologian of the 20th century.

Those interested in reading a hard copy of this article can order a single issue of the January edition of *Mennonite Quarterly Review* at <https://www.goshen.edu/mqr/>

Readers who prefer to read an electronic version may order it on any of the following websites: Barnes & Noble, IBooks, MennoMedia, or Amazon.com. A free preview can be found online at this address: http://www.amazon.com/Mennonite-Quarterly-Review-Waltner-Goossen-ebook/dp/B00RPDWLLQ/ref=sr_1_2?ie=UTF8&qid=1421473118&sr=8-2&keywords=Goossen+Rachel



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Deborah Altus, Human Services
Tom Averill, English
Bob Beatty, Political Science
Patti Bender, Health
Roy Bird, KHC Speaker
Marcia Cebulka, Playwright
Jeannie Chinn, KSHS
Charles Cranston, Mass Media
Virgil Dean, KSHS
Tambra Eifert, Geology
Kelly Erby, History
William Gilliland, Geology
Rachel Goossen, History
Chris Hamilton, Political Science
Robert Hull, Finance
Reinhild Janzen, Art
Jim Kelly, KTWU
David Kendall, KTWU
Gabrielle Lunte, Modern Languages
Bruce Mactavish, History
Judith McConnell-Farmer, Education
Eric McHenry, English
Linsey Modellmog, Political Science
Marguerite Perret, Art
Mark Peterson, Political Science
J. Karen Ray, English
Leslie Reynard, Communication
William Roach, Business
Tom Schmiedeler, Geography
Robin Shrimplin, History
Bradley Siebert, English
Sarah Smarsh, English
Margaret Stewart, English
Marydorsej Wanless, Art
David Winchester, Mabee Library
Margaret Wood, Soc./Anthropology
Carol Yoho, SCHS

Center for Kansas Studies
www.washburn.edu/cks

Mulvane Art Museum presents

From March 27 through May 30, the Mulvane Art Museum will exhibit **Country: Prints by Charles Capps and Tom Huck** and **Prairie Print Makers from the Mulvane Art Museum Collection**. Charles Capps spent most of his life in Kansas, and he, along with ten Kansans, founded the Prairie Print Makers in 1930. The formal reception was on the First Friday Art Walk on April 3.

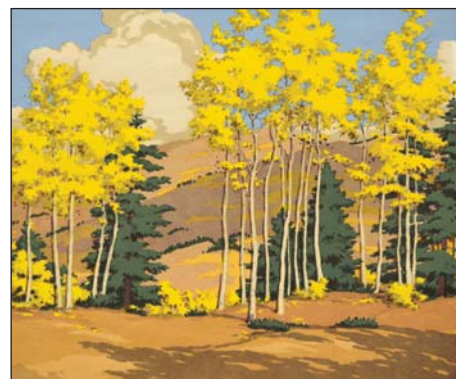
Prairie Print Makers from the Mulvane Art Museum Collection

The Prairie Print Makers grew out of an increasing interest in printmaking that developed in Kansas in the late 1910s and 1920s. Inspired by the art exhibition at the 1904 St. Louis World's Fair, Carl Smalley, son of the owner of a seed and feed store in McPherson, KS, began selling prints in his store, thus encouraging the founding of print collections in Kansas. Smalley also encouraged the Lindsborg painter Birger Sandzén and Wichita commercial artist Coy Avon Seward to take up printmaking. Seward became an avid promoter of art and printmaking in Kansas, organizing exhibitions and leading the formation of various art organizations, such as the Prairie Print Makers. Four of the ten founding members of the group, Leo Courtney, Charles Capps, Lloyd Foltz and Clarence Hotvedt, worked with Seward at Western Lithographic, a commercial printing firm in Wichita. Seward also mentored Herschel Logan and Minnesotan Edmund M. Kopietz, other founding members. Sandzén, Smalley, and printmakers Arthur and Norma Bassett Hall from Howard, Kansas, completed the initial membership.

The Prairie Print Makers wanted to make art available to all. According to Birger Sandzén, "the sheer cost of these (oils and watercolors) would necessarily sharply limit the possession of good pictures to the well-to-do. However, practically everybody can afford a good print." In pursuit of this, they not only made prints but also issued an annual print to the non-artist members of the group. More importantly, they sent four large print sales exhibitions throughout the country each year. Prairie Print Makers were not only Kansans. Members were added to the organization by invitation, and at the peak of the organization, almost one hundred artists belonged to the group. They included artists from all over the country and some of the best-known American print makers of the day, such as Peter Hurd, Maynard Dixon and John Taylor Arms.

The Prairie Print Makers was among the earliest of the various print organizations founded in the U.S. in the 1910s, 1920s and 1930s. Indeed the best known of these, New York's Associated American Art was not founded until 1934. Interest in printmaking was also enhanced by the New Deal federal art projects, which also encouraged printmaking as a democratic form of art.

The Prairie Print Makers and the varied activities of their members played an important role in the establishment of an art culture in Kansas that continues to thrive today.



"Aspen and Spruce" by Norma Bassett Hall, 1949, serigraph

Country: Prints by Charles Capps and Tom Huck

Whether used in terminology such as "Country Music," "Country Living," "Country Breakfast," "My country, right or wrong" the word "country" has many connotations in our culture today. This exhibition presents two very different interpretations of country life, raising the question, "What does it mean to live in the country at a time when rural populations are decreasing nationally?"

Charles (Chili) Capps was born in Jacksonville, IL, in 1898. He studied at Illinois College, the Chicago Academy of Fine Arts and the Pennsylvania Academy of Fine Arts. In 1922 he moved to Wichita and was hired by Coy A. Seward who was setting up a new art department at the commercial printer, Western Lithographic. He left Kansas shortly thereafter to try his hand as a commercial artist in Springfield, IL, and later in San Francisco, but in 1925 he had returned to Wichita,

where he worked in a number of print shops until he retired in 1965. Despite his extensive experience with lithography, Capps preferred other media for his fine art prints. First he made woodcuts but took up etching in 1931. In the early 1930s he met Doel Reed, professor of art at Oklahoma State University in Stillwater, from whom he learned aquatint. A founding member of the Prairie Print Makers in 1930, Capps served as its president for twenty-three years.

The prints of Charles Capps stress the peacefulness of country life. Nary a breeze stirs in his views of New Mexico and the Midwest. "Quietude," the title of one print, abounds. Over the fifty-year span of his career, Capps concentrated on a few, well-loved subjects. He deeply appreciated the beauty of trees using different types of marks to depict the lines and patterns of their branches and leaves. Simple dwellings also attracted him. Indeed, one print is titled, "Be It Ever So Humble," a phrase concluded by, "there's no place like home." Whether it's Kansas or Italy, laundry hangs on the backyard clothesline. Capps also created several images of mills and grain elevators, silent monuments towering above the flat plains.

Born in Farmington, MO, **Tom Huck** received his B.F.A. in 1993 from Southern Illinois University and his M.F.A. in 1995 from Washington University in St. Louis. Huck has exhibited widely both in the U.S. and abroad, and his works are in many private and public collections. He currently resides in St. Louis. Find out more about Huck at <http://evilprints.com>

Unlike Charles Capps, Tom Huck, presents country life as a rollicking miasma of monster trucks, greased pigs, beauty contests, squirrel hunts and barbeques. He calls his 1997 portfolio *Two Weeks in August: Fourteen Rural Absurdities*

"rural satire." It was inspired by childhood experiences, contemporary events and the local folklore of Potosi, his hometown in southeast, rural Missouri. These prints are endlessly energetic and almost claustrophobic. Do you want to join in... or escape?

Capps' and Huck's Printmaking Techniques

Charles Capps made etchings and aquatints, both intaglio processes. His aquatints have the rich, subtle shades of gray and black, and the soft, velvety quality that only this medium can produce. Capps was considered to be one of America's foremost makers of aquatints.

In etching, the metal printing plate is first covered with an acid resistant material. Then lines are drawn on the plate, removing the acid resist. The plate is placed in an acid bath that etches or bites the lines into the plate.

In aquatint, areas of gray are created by adhering acid resistant, powdered rosin onto a plate. When the plate is placed in the acid bath, the spaces between the grains of rosin powder are etched. To create various shades of gray, the artist first coats areas to remain white with an acid resistant material; this is called stopping out. Then the plate is placed in the bath repeatedly with the artist progressively stopping out areas that are to be lighter shades of gray. The longer an area is not stopped out, the more it is bitten. The more it is bitten, the more ink it holds, and the darker it prints.

Both etchings and aquatints are printed by the intaglio process. First, ink is rolled onto the plate and flows into the etched lines or areas. The top surface of the plate is then wiped free of ink. Wet paper is placed on the plate. The paper and the plate are run through a printing press, forcing the



"Picnic Incident" by Charles Capps, 1942, etching and aquatint



"Two Weeks in August, Exhuming Moses," by Tom Huck, 1999, woodcut

Continued on p. 4 ▶

Kansas Day 2015 Speaker: Julene Bair

Our **Kansas Day event**, with guest speaker **Julene Bair**, was held on Thursday afternoon, January 29—Kansas Day—at the Mulvane Art Center, Washburn campus. The event was well attended. Julene spoke on **“Our Fateful Journey Down the Ogallala Road,”** answered questions and signed copies of her books, ***The Ogallala Road*** and ***One Degree West***. Refreshments were served. Attendees were also invited upstairs to view a current exhibition at the Mulvane Art Gallery, “Draft and Drag,” which examined water scarcity as an important problem today in Kansas, the Great Plains and worldwide.

On Friday, February 20, 2015, the Mulvane Art Museum hosted a symposium about water issues of concern to Kansans. It was held in conjunction with the exhibition “Drift and Drag: Reflections on Water.” The symposium was free and open to the public. Those presenting and discussing included: **Rex Buchanan, Dietrich Earnhart, Felicia Mitchell, Michael Tate, Matthew Sanderson, Reinhild Janzen, Kate Meyer, Marguerite Perret, Stephen Lerner, Tom Schmiedeler, Dave Loewenstein, and Eleanor Goudie-Averill.**



**Kansas Day
January 29, 2015**



**"Our Fateful Journey
Down the Ogallala
Road"
Julene Bair**

Mulvane... *continued from p. 3*

paper into the etched spaces in the plate. The paper picks up the ink, thus creating the image.

Tom Huck makes woodcuts. The bold contrasts of light and dark characteristic of woodcuts have a forceful visual impact well suited to Huck's energetic style and subjects.

Woodcut is a more direct medium than aquatint. Here the artist carves out the areas meant to remain white. The wooden plate is then inked, with the ink remaining on its surface. Paper is placed on top of the plate, and both are run through the press. Woodcuts are printed with less pressure than intaglio, because the paper does not have to be forced into etched areas.

Events associated with current shows:

Brown Bag Lunch —Tuesday, April 14

Washburn University English professors Tom Averill and Vanessa Steinroetter discussed literary and cinematic treatments of rural and small town life in Kansas. According to Averill, these interpretations mirror the approaches of Charles Capps and Tom Huck. Averill and Steinroetter are currently teaching “Aspects of Film: Kansas in the Movies.”

Gallery Talk —Tuesday, April 28, 5 pm

Artist Tom Huck will tell the stories behind the prints in his suite *Two Weeks in August: Fourteen Rural Absurdities*. The gallery talk will be followed by Huck signing copies of his forthcoming book of the same title.

Fellows Spring News

Dr. Kelly Erby, Department of History, Washburn University, is teaching the course “**John Brown**” again this Fall. This class explores one of the most controversial figures in U.S. history, abolitionist John Brown. Born in 1800, Brown came of age during a period of profound social, cultural, economic, and religious upheaval. Students will seek to understand Brown in the context of the rapidly changing world in which he lived. They will treat Brown as neither lunatic nor martyr, but as a son, businessman, father, and political activist whose stance on abolitionism gradually evolved to a point where he saw the use of violence as the only means through which to stop the evil of slavery. They will further explore popular reactions to Brown, both during his lifetime and after his execution. Readings, discussions, guest-speaker presentations, exams, films, and assignments seek to bring out and sharpen critical thinking about past and present American society, culture, and politics.



The class is a Special Topics History Course, **HI 300B/HN 202D: John Brown, 3 credits**. Prerequisite is 3 hours of history or consent. Class meets from 11:00 to 11:50 AM on Monday/Wednesday/Friday.

Dr. Deborah Altus, Department of Human Services, Washburn University, took her Death and Dying class (HS 372/NU 335) to the Ritchie Cemetery, at the north edge of the intersection of SW 27th St. and SW Boswell Av. **Robin Shrimplin**, secretary in the history department at Washburn, served as tour guide and provided a wonderful introduction to the cemetery for the students.



Fellow **Carol Yoho** attended a **tour of Topeka High School** on Saturday, March 28, 2015. The tour was organized by Martie Rison of Topeka History Geeks, a Facebook group. <https://www.facebook.com/groups/112796828765489/> Among a crowd of 98 participants, Carol visited the Topeka High School cafeteria, the gymnasium (Nicklin Court, named for long time basketball coach, Willie Nicklin, and also referred to as “The Dungeon”), the Hoehner Auditorium, the Chester Woodward Library, the Topeka High School Hall of Fame, and the Topeka High School Historical Society room. After posting a link to an album on Flickr of 74 photos of her tour to Topeka History Geeks, Carol was amazed to have over 1200 visitors to her online photo album in less than 48 hours! She invites anyone interested in Topeka High’s awesome architecture to view the photos on page 9 of this newsletter, and to visit her online photo album. <https://www.flickr.com/photos/flinthillsgal/sets/72157649297217253/>

Revisioing *Visions of Right*

GOING UNDERGROUND

My photographer friend Teri and I walked into the Westboro Baptist Church, wearing headscarves. I knew women in the church had to cover their heads, that much I knew. I also knew that I was angry.

I was angry about the protests the church members conducted on street corners, before arts events, at the university, and seemingly everywhere else around Topeka, plus here and there around the U.S., displaying hate signs, some illustrated with stick-figure depictions of sodomy. I was angry about the faxes that targeted my friends, calling them fag-loving she-devils, and about the website *godhatesfags.com*. I walked into the church in anger and took the first steps toward the creation of ***Visions of Right***, a play about a photographer who wants to shoot Fred Phelps. That journey will come full circle September 17-20 when ***Visions of Right*** is produced by Ad Astra Theatre Ensemble at Warehouse 414 in Topeka.

When I first started this project, I decided to go underground to do research. I've learned that a bit of on-site investigation can change the entire direction of a play. And so I attended the church against the protests of my beloved husband Tom who, thinking of Waco, feared for my safety. I myself may have had a few butterflies in my stomach but I was on a mission, feeling intrepid and, yes, even a tad self-righteous. I'd be fine. I was, after all, a veteran of Vietnam War protests and the Columbia Crisis. I had been tear-gassed and jailed, thrown to the ground and called a "peace creep whore" by National Guardsmen. This would be a walk in the park. I was walking into a church.

I walked into the church. I don't know what I expected. I suppose my vision of what churches looked like was formed by the Baroque-style Polish Catholic church of my childhood, with its multiplicity of gilded altars, its angel-bestrewn vaulted ceiling, its hundred-person choir. Westboro Baptist was spare; it was poor. A rectangular hall with low ceilings and sharp angles, its walls were covered in

by **Marcia Cebulka**
Playwright
and Essayist

imitation wood paneling. The congregation was small and, yes, its women did have their heads covered. But so did the women of my childhood church, I reminded myself. My mother and aunts had to wear hats or scarves (and in a

pinch, Kleenex) to cover their hair so as not to tempt the attentions of the opposite sex. The WBC women wore their hair uncut, wavy and long, extending beyond the borders of headscarves. They also wore pink and pale blue sweatshirts and matching sweat-pants.

There was a podium which acted as pulpit and the Rev. Phelps came up to preach. I thought about my character's motivation. *Hate crimes begin with hate. If you had the chance to kill Hitler, would you?* The famous Fred ranted and railed against heathen godlessness and yes, he talked about God's hatred. But he forgot what Bible passages he wanted to cite and members of the congregation had to remind him of chapter and verse. This surprised me. Maybe I expected an ogre but instead I was seeing a frail human. Maybe I expected to feel even more anger, but instead what I felt was pity.

What surprised me most, however, was that he addressed his congregation as "Beloved." This prophet of doom, this advocate of hatred's first words included love. Really?

When the congregation started to sing, they turned toward us, toward Teri and me. Were they hoping for converts? They sang "Amazing Grace." I had been told they had beautiful voices. And they did.

THE PLOT (or most of it) IN A NUTSHELL

Christina Romanek, having experienced extremist violence in New York City, moves with her husband to a safe Midwestern city—Topeka. Her photography show at Washburn is picketed by a church preaching hate; her Jewish husband and gay best friend are targeted by the hate group. She experiences a vision, a message to act. She visits the church, a gun in her handbag.

And then she shoots. Or does she?

Revisioing *Visions of Right*, cont.

MY PARTNER IN CRIME AND CONVERSATION

“Does Christina REALLY intend to kill the Reverend? And if so, what might stop her? In a similar vein: What might have stopped the officer from killing Michael Brown in Ferguson?” Darren Canady, who is directing the Ad Astra production, asks me these questions. He is asking as a director but also because I am making revisions to ***Visions of Right***. With the perspective and life experience of more than a decade since I first wrote the play, I am working on it again for this production. I want to better the play. I also am interested to see how it relates to today’s world.

Darren is a playwright himself and teaches the craft at University of Kansas. As a Topeka native, Darren brings a local’s knowledge to the table. As a fellow playwright he knows the process of bringing a script from page to stage from both sides of the table. Like the lead character, both Darren and I have left the Midwest for years at a time, lived in New York City, then returned to the country’s center. We’ve both had plays at the Eugene O’Neill National Playwrights Conference. We’re from different generations, genders, and races. In spite of or maybe because of those things, we work well together and, let’s face it, we love working together.

Even though the production is months away, we’ve had several meetings. We talk about religious fanaticism in the news. The rise of political conservatism based in religious belief. If you had the chance to kill the head of Al Qaeda, would you?

Darren tells me that ***Visions of Right*** is play of ideas. I think it’s also a play of ideals. It’s about peo-



Marcia with Darren Canady, Ad Astra production’s director. Photo is by Ann Palmer.

ple who struggle to live up to their ideals and falter along the way. It’s about individuals who, being oh so human, do things that go against their own personal codes of honor and belief systems. It’s about friends and lovers who have lost each other and try to find each other again. It’s about the risks of sharing humanity, of being human. Perhaps surprisingly, it’s also a play with abundant humor since I believe in the power of laughter to open the heart and the mind.

We talk about the origins of the play, about why I wrote it.

HOW DID I EVEN GET THERE?

I first got the idea to write a play about fanaticism when I looked in the mirror one day and saw a bald person. I had had my head shaved during chemo (don’t worry, I’m fine), and the person I saw in the mirror looked shockingly like those in photographs I had seen at Auschwitz. During the writing of the play, Tom and I returned to Poland so that I could see the photos again. My last name was listed among those who had been at the camp.

It is after seeing her name at Auschwitz that my lead character Christina experiences what she describes a kind of vision, a message to act. Visions, like those of Joan of Arc, have always intrigued me, so how could I help but write about them.

THE VISION IN VISIONS OF RIGHT

Vision itself is significant to all the characters: Christina as a photographer; Rev. Jones as a religious zealot; Larry, as an art-gallery owner; Oz, Christina’s husband as the inventor of glasses that can change the way one feels, a kind of “Prozac for the eyes.”



Marcia Cebulska.
Photo is by Tom Prasz.

Continued on p. 8 ▶

Revisioing *Visions of Right*, cont.

...continued from p. 7

Vision requires light and above all, *Visions of Right* is a play about light. Photography, after all, means “writing with light.”

AD ASTRA THEATRE ENSEMBLE

I have been interested in Ad Astra since the first time I saw their work. I admire the ferocity of their mission to bring an alternative theatre to Topeka. They’ve done *Angels in America* and *Hedwig’s Angry Inch*. Ad Astra intends to perform the work of an area playwright in their season every year. I applaud this idea. *Visions of Right*, set in Topeka, needs a full production in Topeka. With full realization, there will be images projected on a screen; actors moving through space; characters who are speaking to each other, relating to each other, not just reading; actors who’ve worked with the script for weeks, not hours. And so I was delighted when Artistic Director Craig Fisher asked me if I wanted to work on this play with them. As an added plus, the production will be at Warehouse 414, Topeka’s most urban space. <http://www.warehouse414.com/>

I think they’ve chosen a good time to do this play. Last night on MSNBC, Westboro Baptist Church was cited in a debate about laws being passed in the USA that permit discrimination on the basis of religious belief. Fred Phelps died a year ago, after being excommunicated for a year, and several of the grandchildren have defected in the last few years, but the congregation is still going strong with their mission, staging their protests nationally. Our Kansas governor has rescinded protection for gays and lesbians working in the state government. Meanwhile, as I write this, the Boston Marathon bomber is waiting to be sentenced, members of Isis are smashing archeological artifacts, and Al Qaeda and other extremist groups are killing hundreds of human beings. We’re passing new laws making it easier to carry firearms. On the other side of the balance sheet, 2015 marks the 70th anniversary of the liberation of Auschwitz.



PLAY HISTORY

Visions of Right has received three national awards: the Dorothy Silver Award; 1st Place at the Stage 3 Festival of New Plays; and a cash prize award from the Virtual Theatre Project. The play was developed at Chicago Dramatists and Stage 3, and has been performed as readers’ theatre at numerous venues around the country, including performances at Washburn University and Temple Beth Sholom in Topeka. This will be its first fully realized production. That this premiere will take place in Topeka is my own vision of right.

THE PRODUCTION

Visions of Right will be performed in Topeka from **September 17-20, 2015**, by **Ad Astra Theatre Ensemble** at **Warehouse 414**. Tickets are \$10 and are available on-line or at the door. Auditions will be July 11. Visit their website for details: <http://www.adastratheatre.com/>

Marcia Cebulka is a playwright and essayist who currently is working on her first novel, *Watching Men Dance*. Visit: <http://marciacebulka.com>

The Ad Astra Theatre Ensemble Presents 2015 Season

Visions of Right

Written by: Marcia Cebulka Directed by: Darren Canady

The world premiere of the award winning play set in Topeka

“The play is a blasphemous defamatory attack on Christianity, the Bible and Jewish Torah traditions.”
- Westboro Baptist Church

“There is a wonderful sense of transformation in the play, moments of transcendence, of epiphany, of illumination.”
- Chicago Dramatists

Original Photography and Artwork by Gus Koffler

SEPTEMBER 17-20 7:30 PM
WAREHOUSE 414, 414 S.E. 2ND ST.
TICKETS \$10 AT THE DOOR OR ONLINE

WWW.ADASTRATHEATRE.COM

ad astra theatre ensemble

CALL 785-949-4257 TO RESERVE TICKETS OR VISIT @ADASTRATHEATRE #ADASTRATHEATRE

CKS Meeting Summary

January 22, 2015

Attending the January meeting of the Fellows of the Center were Will Gilliland, MaryDorsey Wanless, Tom Averill, Rachel Goossen, Carol Yoho and Tom Schmiedeler. Director **Tom Schmiedeler** spoke briefly about the forthcoming Kansas Day presentation and the Drift and Drag exhibition at the Mulvane. He also mentioned that some funding remains available for the remaining term for small to medium-sized projects. He requested \$200-\$300 from the Center for funding a trip to visit the Sharp Seed Company at Healy in western Kansas in the late spring. Tom plans to interview the company president and learn about his business which sells prairie grass seed, primarily buffalo grass. With the information, Tom intends to write a Newsletter article about the operation and how buffalo grass is seen as an alternative residential grass in the state.

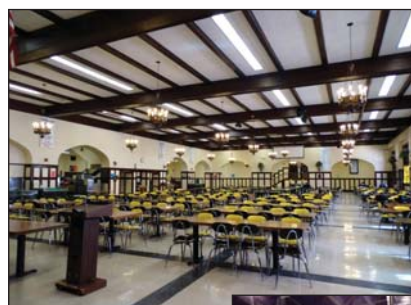
Will Gilliland spoke about his first class in the new course, Kansas Studies. Will spoke about Kansas geology through a series of slides depicting various surface stratigraphy in the state. **Carol Yoho** reported on the wonderful flyer she was asked to create for the Kansas Day presentation that can be seen on various boards around cam-

pus. **Rachel Goossen** wanted Fellows to spread the word about History Day, held on the Washburn campus on February 28. Rachel noted that if anyone is interested in judging, please contact her. She also announced a publication in the January, 2015, edition of the Mennonite Quarterly Review titled "Defanging the Beast: Mennonite Responses to John Howard Yoder's Sexual Abuse." The issue is available via amazon.com

MaryDorsey Wanless reported that she has an art show at Kansas Wesleyan University in Salina. The title of the show is "Living with Less." More about the project can be found at <http://www.kwu.edu/news/2015/01/06/noon-gallery-talk-with-artist-marydorsey-wanless-photography-exhibit-living-with> A gallery talk has been scheduled for Tuesday, January 27, from noon to 1 pm. MaryDorsey also announced that she is co-leading an Art Department trip to Peru in May. Three spots remain available for interested students.

Meeting was adjourned at 1:30. Minutes compiled by **Tom Schmiedeler** and **Rachel Goossen**.

Topeka High School Tour Photos:



Topeka History Geeks Tour



Details:
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WASHBURN UNIVERSITY
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TOPEKA, KANSAS 66621

Department: Geography

Center for Kansas Studies

Speaking of Kansas

Spring 2015

Thomas Fox Averill, Workshop Speaker

Fellow **Thomas Fox Averill**, Writer-in-Residence and English instructor at Washburn University, will be a featured workshop speaker at the **111th Annual Kansas Authors Club Writers Conference and Convention**, to be



held at Topeka's Ramada Inn Downtown, October 2-4, 2015.

The club, a statewide 501(c)(3) non-profit organization, is the longest-existing active writers group in the United States. Dr. Henry W. Roby was the club's founder. He remained a member until his death in 1920. At first the club met weekly in members' homes, then monthly. Some well-known members of the club at its inception were Arthur

Capper, publisher; Margaret Hill McCarter, best-selling novelist; Thomas A. McNeal, journalist and author of both *Tom McNeal's Fables* and biographer of Mark Twain; Albert T. Reid, cartoonist and illustrator; and Eugene Fitch Ware, politician, newspaper editor, and poet also known as "Ironquill."

Averill's workshop topic is "**Know What You're Doing: Craft, Structure, Genre, Story in Fiction Writing.**" With many works of creative fiction published, and with a variety of writing honors, Averill's insights will be greatly appreciated by writers who attend this convention. The conference theme for 2015 is "Kansas Twister" and it will include both poetry and prose writing competitions. Visit <http://kansasauthors.org>



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