

Check It Out!

Is the Age of Reading Over?

*What has been will be again, what has been done will be done again;
there is nothing new under the sun.
—Ecclesiastes 1:9 (New International Version)*

by Ellen W. Chu

WRITING IN THE August 2026 issue of the *Atlantic* magazine, Ruth Horowitch makes a disturbing case that the age of reading is over, that America has entered a new dark age, an era not of illiteracy but *postliteracy*. The world foreseen by the likes of Marshall McLuhan in *The Gutenberg Galaxy* (1962) and *The Medium Is the Message* (1964) has arrived. Fallen into despair is the republic of readers that, along with America's first lending libraries, our Founding Fathers imagined would keep their new system of government working. "The literate era will prove to be a brief interlude between the oral and the digital ages," she asserts.

But are we in crisis? And how bad is it?

Horowitch marshals data from surveys, libraries, and cognitive and neuroscientists suggesting a growing literacy crisis. The National Endowment for the Arts' 2022 Survey of Public Participation in the Arts found that 48.5 percent of American adults had read a book the previous year, compared with 52.7 percent in 2017 and 54.6 percent in 2008. In 2002 the figure was 56.6 percent. Another big survey Horowitch cites, the American Time Use Survey carried out by the Bureau of Labor Statistics, found that the share of Americans reading for pleasure on any given day—whether book, magazine, newspaper, e-book, or audiobook—fell from 28 percent in 2004 to 16 percent in 2023. No matter how many ways the data are sliced, one uncovers reading declines that cut across age groups, gender, and education levels.

According to public and school librarians, the books people do read are simpler today than in past decades, with shorter

sentences and less-complex themes and arguments. Students at even elite universities have to be cajoled into reading whole books and taught how to analyze or even understand them.

One Harvard professor told Horowitch that "some students now view reading as an unnecessarily burdensome way of acquiring knowledge."

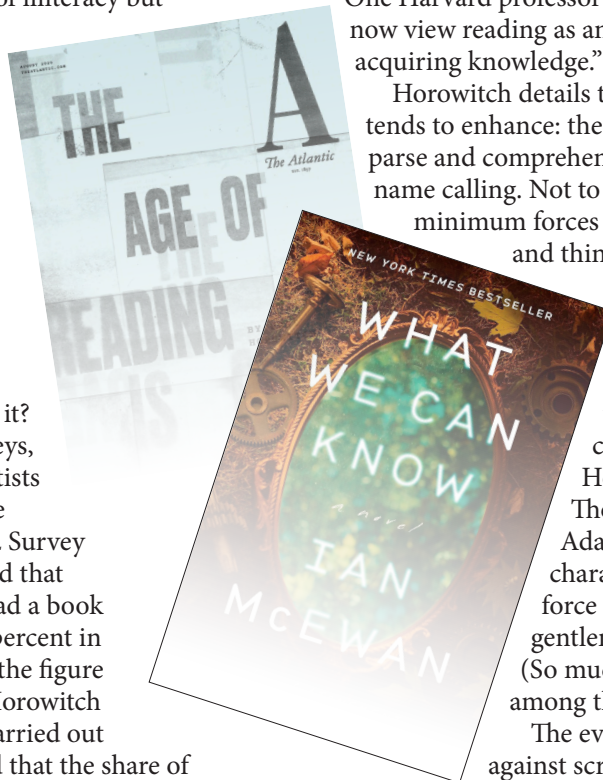
Horowitch details the erosion of traits that reading tends to enhance: the ability to pay attention, how to parse and comprehend text, critical thinking, even name calling. Not to mention writing itself, which at minimum forces our monkey minds to slow down

and think; to perhaps discover new ideas; and, best of all, to learn. One

of my favorite examples that Horowitch cites of this erosion since America's birth compares the nasty one- or two-word epithets currently slung about the White House with this from an ally of Thomas Jefferson, who called John Adams "a hideous hermaphroditical character which has neither the force and firmness of a man, nor the gentleness and sensibility of a woman." (So much for sobriety or egalitarianism among the republic of readers.)

The evidence Horowitch presents against screen-heavy media for assaulting society's reading habits is more than a little dispiriting. Television, cable television, smartphones, social media, podcasts, and videos clamor for our attention. Despite being full of words, these media don't deliver meaning or information in ways conducive to our absorbing or engaging with it; instead, they shorten our attention spans, luring us into endless scrolling from one topic to another without taking

(continued on next page)



time to pause and reflect. Even though video carries more information than text—language, moving images, colors—one newsletter contributor likens getting substance out of video to “swimming through plankton-deficient water.” Staring at a screen is a lot easier than rewinding and asking questions about what one has just seen. And now there’s AI, which can do both our reading and our writing for us, not only transforming the culture of academia but potentially triggering what an MIT study calls “cognitive surrender.”



DO ALL THESE DATA necessarily presage the end of reading? As I learned from writing the 2024 newsletter cover story, human literacy began by transferring information and entertainment orally for millennia; it was a “necessarily collective enterprise that generally took place in a public space.” In the oral era, Greeks, Romans, medieval monks, and later European literates read texts aloud before audiences of largely illiterate listeners. It was only much later that the printing press, invented in 1440, enabled individuals to read silently, in solitude—the practice whose decline we now lament. In fact, the way we read today was its own dislocating cultural change, drawing people away from the public sphere and isolating them. Another such dislocation, cited in the *Atlantic* itself 126 years ago was . . . the newspaper. Before that, our Founding Fathers, like others of their time, decried novels, which seduced their (mostly female) readers away from “wholesome reading.” Even among people who read, serious readers of serious books have always been a minority.

Literacy crisis or no, book sales are higher today than they’ve been in a decade. Big-box bookstores like Barnes & Noble have opened new outlets, and independent bookstores, including Port Townsend’s beloved Imprint and William James, are again thriving. Writing in the *New York Times*, David Wallace-Wells observes, “The book industry as a whole is in a period of recovery rather than decline.” Some postliterate media offer more than mere sound or video bites: Substack has racked up subscriptions to long-form text writing of all kinds. Podcasts cover nerdy topics ranging from economics to etymology. Instagram has scores of young book enthusiasts excitedly sharing their latest favorites; film and stage stars boast their own book clubs. And audiobooks have become staples not only for those of us whose eyesight is deteriorating, but also precisely because they allow us to “read” while prepping veggies.

None of this is the same, cognitively or otherwise, to curling up for hours with *Anna Karenina* or *Team of Rivals*, of course, but will digital media inexorably drag human literacy toward that of ruminants? Peter Schmidt, program director of the Strother School of Radical Attention, suggests, “We’re in a moment of eclipse: the informational function of books

is declining, and their experiential function is coming to the fore.” Books and literacy can serve as focal points for social gatherings, for experimental reading methods giving long-form text new vitality—call and response, acting out texts besides plays, trying the recipes in Martin Walker’s Bruno, Chief of Police, mystery series—in other words, reading can be a party! Who’s to say new media won’t raise new opportunities to be embraced by people with all sorts of different physical, mental, and emotional learning styles?



FOR SOME REASON, the reading I did for this article put me in mind of Ian McEwan’s masterful novel *What We Can Know* (2025), which takes place in our century and also one hundred years in the future. The narrator, Thomas Metcalfe, is a literature scholar living and teaching in what’s left of England in 2119 after global nuclear and climate catastrophe. He knows that “[t]he humanities are always in crisis. . . . Thinking is always in crisis. But we count ourselves a *lucky generation*” [emphasis added]. Humans’ digital detritus—“[e]verything that ever flowed through the internet”—is well catalogued and safely stored in Nigeria, unlike the last several millennia of lost papyrus scrolls and paper books.

Thinks Metcalfe, “I’d like to shout down through a hole in the ceiling of time and advise the people of a hundred years ago . . . Do not trust the keyboard and screen. If you do, we’ll know everything.” In McEwan’s imagined future, knowledge, history, intimate human correspondence, writings sublime and horrible still exist and can be retrieved and read by just about anybody, and some people still care enough to delve into them for their insights into a world long gone—into *our* world. I found this depiction oddly hopeful.

Ultimately, many of the points Horowitch uses to build her distressing case are also strong arguments for safeguarding the best gifts that reading grants us: Books, she reminds us, are an essential source of knowledge, memory, wisdom, and morality and also a means for transferring these gems, through the ceiling of time, from one generation to the next. Reading aloud to your children and loved ones lends you someone else’s words when your own fail you. Reading someone else’s writing connects you to someone else’s world and assures you that your pain is not the only pain nor the only time it has been felt. When you read, you’re “part of an unbroken chain of knowledge and culture.”

In my view, these are treasures worth keeping; these are the treasures we risk losing the less we read—irrespective of our chosen medium for doing it. The practice of reading is a lot like muscle strength: use it or lose it, keep doing it or forget how. Like pretty much everything in human history—including the future world McEwan depicts—the diversity among humans will no doubt ensure that readers and reading persist. In the end, the choice belongs to each of us. 

**When you
read, you’re
part of an
unbroken
chain of
knowledge
and culture**

Thanks to Nathaniel Chu, Rich Johnson, Kristine Kaufman, and Lynn Nowak for contributing thoughts and words.

And Now Let Us Read

◆ *Little House on the Prairie*

Laura Ingalls Wilder (1935, 1953)



The recent remake of the television series *Little House on the Prairie*, released this summer on Netflix, got me thinking—not only about the Michael Landon-produced TV drama from the 1970s, starring Melissa Gilbert, but also about its source material, the classic *Little House* children's books about Americans' westward movement, written by Laura Ingalls Wilder.

The books were among my absolute childhood favorites. The adventures of Laura Ingalls, the plucky little heroine, and her family fueled my ten-year-old imagination. Wilder's descriptions of pioneer life and the resourcefulness required to live it were eye-opening, as were her marvelous descriptions of prairie wildness and nature itself. Laura was curious and brave—a girl to admire and appreciate for her dedication to family but also for her bold spirit.

On a recent reread of *Little House on the Prairie*, the third book in Wilder's series, I found that those qualities remain intact. Laura, the intrepid protagonist, is still an inquisitive, endearing character. The story of her vagabond family, traveling across the prairie in a covered wagon, still ignites the imagination. The Ingalls family suffered numerous hardships, but they endured. Even so, other aspects of the book are troubling. Written in the 1930s, the text seems shockingly racist to modern readers in its descriptions of Native Americans, specifically the Osage of Kansas. In this regard, the book is disappointingly of its time. And when Wilder was a child living her adventures, she belonged to yet another era, the late nineteenth century, in which fear of the unknown, as much as any reality, made it easy for Laura's adult family members to jump to unfounded, racist conclusions.

The 2026 Netflix series captures Laura Ingalls's spunk and spirit but softens the book's racism by introducing an Osage family with wise, understanding, and helpful parents and a daughter who becomes besties with Laura. The series also makes clear how the Ingalls family and other settlers illegally claimed Osage land as their own and how the Osage were driven out by the US government. And unlike the fifty-year-old TV series, this new version is filmed on the prairies of Manitoba, Canada, which lends authenticity to its Kansas setting, contrasting with Southern California where Landon's series was filmed.

◆ *The Birchbark House*

Louise Erdrich (1999)

Pondering the evident racism in Wilder's books, I wondered about other middle-grades tales of westward expansion and the interface with nineteenth-century white culture. What about an indigenous point of view? Count on Louise Erdrich to deliver. *The Birchbark House*, a National Book Award finalist, tells the story of another plucky girl, Omakakiins, or Little Frog, a seven-year-old who lives on an island in Lake Superior with her Ojibwe family. As in the *Little House* books, family and village day-to-day life is depicted in rich detail. Nature, particularly animals, is integral to Omakakiins's life. She has a crow companion, not quite a pet. She and her family celebrate the maple sugaring season. She learns from the local medicine woman about plants and herbs. At its heart, *The Birchbark House* is a family story, but it also reveals why Omakakiins is special, and unusual among her family and community. When a visitor to their lodge comes, spreading devastating smallpox, life changes for all the story's characters.

Erdrich illustrated the five-book series with her own line drawings. Reminiscent of Garth Williams's drawings in the *Little House* books, they present another parallel—and alternative—to Wilder's childhood stories. Erdrich's tales are fiction but like Wilder's are based on her own family's roots and history. The hardships depicted in Wilder's children's books can be difficult to bear, but *The Birchbark House* depicts a disturbing tragedy, which might be more easily understood by older, middle-grade readers.

Erdrich also deftly weaves Ojibwe language into her story. Unfamiliar vocabulary might be another reason the book could be more suited to an older reader, but stretching youngsters seems like a positive thing. Most of the author's indigenous words, such as *makizin* (moccasin) or *dede* (daddy) can be understood given context clues. And Erdrich includes a glossary with more-exact definitions.

To me, although decidedly different and not without flaws, Wilder's books and the two television series they spawned still have their place in good storytelling. I plan to reread the other *Little House* books. I also look forward to the remaining books in Erdrich's *Birchbark House* saga, which continues the story of Omakakiins as she grows up. Certainly the first volume is an absorbing glimpse into native life and stands as an important counterweight to white settlers' narratives.

—Lynn Nowak



◆ *A Necessary Evil*

Garry Wills (1999)

The polity arises because each of us is not sufficient to our own needs, but deficient in many ways.

—Socrates

In *A Necessary Evil*, philosopher and historian Garry Wills traces the history of antigovernment (read, anti-federal government) sentiment in the United States from the Revolutionary era through the 1990s. In so doing, he describes the origins and pathology of the MAGA movement—a remarkable feat for a book published twenty-seven years ago. Wills calls this sentiment an, if not *the*, American tradition.

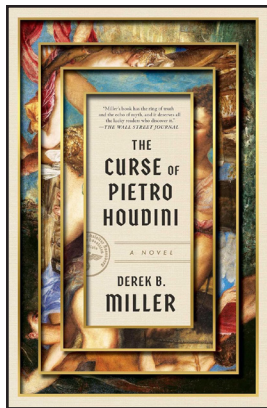
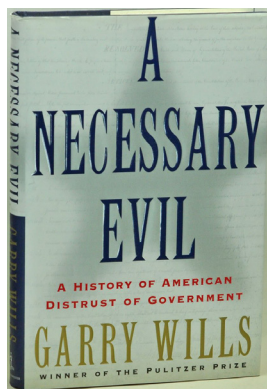
Oddly, post-Revolutionary America had cast off the British monarchy without any clear idea of what should replace it. Though all now claimed to be patriots, very few actually fought in the war, and those who did had little chance of retaining power if they made too much of this inconvenient truth. So Americans constructed comforting myths that made everyone a hero—claiming that local militias won the war (Lexington and Concord aside, the militias were largely ineffective against the British) or that individual gun-toting farmers fought off tyranny (at the time, few Americans owned a functioning gun).

These mythically heroic individuals and their philosophy predated the American state and gave birth to it but only under the most grudging terms: each would surrender just enough liberty to produce a minimally functioning state and no more. Like individuals, the state tended toward self-aggrandizement, which required constant, often violent vigilance lest liberty be lost. Better that the state didn't exist—except that anarchy was even worse: the state was a necessary evil.

Wills traces this outlook from Shays's Rebellion through the secessionists and McCarthyites to Timothy McVeigh and the modern militia movement. MAGA is easily recognizable as the latest link in this unsavory chain: vitriolic opponents of federal government except when federal power can oppress those whom MAGA adherents despise even more.

Wills's unobvious point is that they who believe government is but a "necessary evil" are often much eviler than the government they despise. His subtler point is that the begrudged framing of America's founding is simply wrong. Government exists not to shackle individuals but to liberate them to spend time on what they do best, even as they benefit from similar best efforts of others. As Socrates perceived long before, the order that effective government provides is thus a necessary good.

—Rich Johnson



◆ *The Curse of Pietro Houdini*

Derek B. Miller (2024)

Orphaned and alone, fourteen-year-old Massimo flees the war-torn chaos of Rome, finally ending up in the seemingly impregnable fortress town of Montecassino. Battered and bloody, the boy is taken under the wing of a charismatic and mysterious man who calls himself Pietro Houdini, "master artist and confidant of the Vatican." Houdini is employed in saving the artworks of the great Benedictine abbey above the town and enlists Massimo as his assistant. But Houdini may not be who he claims to be, and his reasons for being at the abbey may be a little less legitimate than first appears. Is he planning to save the three Titian masterpieces the abbey prizes—or to smuggle them out for his own benefit?

The Curse of Pietro Houdini, by award-winning author Derek B. Miller, is a marvelous tale of heroes and villains, truth and mystery, love and sacrifice, an action-packed art-heist caper set against the all-too-real horrors of World War II. Filled with colorful characters—from the stoic citizens of Montecassino, to a long-suffering mule named Ferrari, to the German officers overseeing the looting of the abbey—*The Curse of Pietro Houdini* is a vivid and captivating feat of storytelling, a morally complex tale told with wit and style. Miller is a wonderful writer, equally able to give the reader moments of beauty, tragedy, and humor—and sometimes all three at once. Not just a great story, this novel is also a fascinating window into a particular point in history, as the Allied march up the length of Italy approached the massive fortress known as Montecassino.

For more reading pleasure, I also recommend Miller's two previous novels chronicling the outsized exploits of one Sheldon Horowitz (*Norwegian by Night* and *How to Find Your Way in the Dark*), as well as *American by Day*, which features a familiar face from Sheldon's life. All are smart, funny, and full of heart.

—Kristine Kaufman



TERRAPIN
ARCHITECTURE^{PC}

Richard Berg, Principal Architect
Amy I. Dahlberg and Tamara Halligan, Associates

◆ *A Case of Mice and Murder*

Sally Smith (2025)

For any mystery lover, finding a promising new series is a true pleasure. So it was with eager anticipation that I cracked open *A Case of Mice and Murder*, author Sally Smith's debut mystery featuring barrister Gabriel Ward KC.

Set in 1901, the story takes place in the oddly cloistered world of London's Inner Temple, one of the Inns of Court—those unique English enclaves that serve as both home and workplace for the legal profession.

Gabriel Ward loves his orderly life as a member of the Inner Temple, moving from his private rooms to his office to the courts with a well-practiced, perhaps obsessive, routine. That routine is rudely interrupted, however, when he leaves his rooms one spring morning to find the body of the Lord Chief Justice of England on his doorstep. Already deeply immersed in an intriguing new case involving the contested authorship of a bestselling children's book, Gabriel finds himself reluctantly investigating the death at the behest of the Inner Temple's treasurer, who hopes to keep news of a Temple murder from going beyond the Temple's walls. Assisted by police Constable Maurice Wright, Gabriel slowly and methodically peels away



the secrets of the Inner Temple and its inhabitants, matching wits with a killer as clever as he is dangerous, all while building his case to prove who, in fact, wrote *Millie the Temple Mouse*.

Gabriel and Maurice return in *A Case of Life and Limb*, when the peace of Christmas Eve is shattered by a grisly package delivered to one of Gabriel's neighbors. Soon, other boxes containing body parts and trite but menacing notes are showing up on the doorsteps of various Temple members, until one such box proves fatal to a beloved rector. Juggling a defamation suit for his notorious client, singer and actress Topsy Tillotson, Gabriel once again finds himself drafted as a reluctant detective, tasked not just with finding who is behind this macabre scheme but also with discovering whose body is being delivered piece by piece to his colleagues.

Smith's novels have all the right elements of truly satisfying mysteries—good writing; interesting and multidimensional characters; a unique and intriguing setting; just a dash of arcane knowledge and trivia; and, at the heart of it all, a mystery complicated enough to keep even the most observant reader guessing until the very last page. I, for one, can hardly wait to crack open Gabriel's next case.

—Kristine Kaufman

◆ *The Home of the Drowned*

Elin Anna Labba, trans. Elizabeth Clark Wessel (2026)

Elin Anna Labba is a Swedish Sámi journalist and novelist, now living in Norway with her reindeer-herding family. Her new novel, *The Home of the Drowned*, is a poetic and wrenching story that takes place in mid-twentieth-century northern Sweden.

The setting is the area around a vast lake created by the construction of the Suorva Dam at the headwaters of the Lule River. This once wild river is now known for fifteen hydroelectric plants that power southern industries and cities.

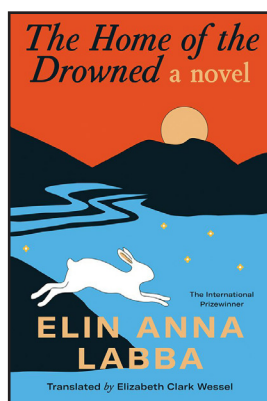
Before the first dam was finished in 1923, flooding wetlands and smaller lakes to form its reservoir, many villages stood on the shores, with turf huts for summer living. These structures were gradually engulfed, causing the Sámi inhabitants to build new homes higher up; these homes, too, would later be submerged when the dam was raised. Most of the novel's action happens during the 1940s, with the final chapters taking place in the 1970s, when Sámi political awareness was quickening.

For centuries, the Sámi had followed the reindeer west from Swedish valleys to the mountains and had spent the

summer around the lakes, fishing, trapping, and tending the herds. This was the life Rávdna and her sister Ánne had known most of their lives, but it's changing, and nothing will be the same for Rávdna's daughter, Ingá. Her childhood memories begin with the first dam and continue throughout her adolescence and adulthood. Ingá's first home is flooded and then a second house, which her mother, Rávdna, builds herself in spite of being told by the Swedish authorities that it's illegal.

In *The Home of the Drowned*, we clearly see the forces of authority and greed. We also see resistance to the bullying and dishonesty of the bureaucrats who carry out the orders of the state, a resistance that, over the last fifty years, has led to strengthened Sámi defiance to those who would take and destroy their lands, rivers, and lakes. Readers will be deeply moved by the simplicity and ordinariness of the characters and the beauty of the writing, as much as by the message of endurance and survivance.

—Barbara Sjöholm



◆ *In the Hands of the Other*

Hendrik Taatgen (2026)

“Move!” yelled the man, poking the back of Henry’s neck with his gun. *In the Hands of the Other* is the story of an abduction and its aftermath that, though simply told, portrays the complex issue that is Gaza. It is also a human story of love, hate, trauma, challenge, trust, leadership, learning, and so much more!

In 2005, Henry and his wife, Martha, leave the Pacific Northwest to accept positions at an international school, embarking upon an adventure that both excites and scares them. Exclaims a friend, “Gaza? That’s the most dangerous place on Earth!” As middle-aged educators, the couple hopes to find professional renewal, to “make a difference in the lives of others,” and to reinvigorate their marriage. Ayman, a Palestinian living and working in Gaza, wants to help free his people from Israeli occupation. He cares deeply for his ten-year-old son, Kareem, and hopes that involving him in a political project will bring them closer. This “project” turns out to be the abduction of Headmaster Henry.

From the outset, author Hendrik Taatgen deftly engages his audience. After arrival in Tel Aviv, Henry and Martha traverse the tunnel at the border crossing between Israel and Gaza. The reader almost gags with them over the “stench of piss and rancid garbage,” sweats with them in the heat and

claustrophobic atmosphere, and finally celebrates with them upon feeling the fresh air at tunnel’s end.

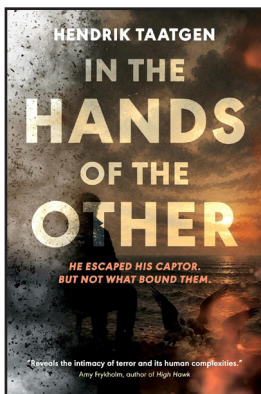
This relief is short-lived as tensions in Gaza intensify, but Henry and Martha move forward with fresh appreciation for Palestinian culture and a few gratifying professional successes. Then, just before winter break, Henry is abducted.

He is released after one harrowing day, but the story is far from over. Both he and his abductor struggle mightily to get past the kidnapping. Henry is traumatized, and Ayman, having failed in his mission, feels abandoned by everyone. Ayman decides he needs to meet with Henry, and, eventually, in spite of Henry’s abhorrence and Martha’s objections, meetings ensue.

A strange and secret relationship between the two develops. Will there be healing? “Is hatred a trap from which it is impossible to escape?” What will the relationship mean to Martha and to Ayman’s son? And as the drama unfolds, the reader realizes that all are “in the hands of the other.”

—Phyllis Marckworth

A book launch with Hendrik Taatgen is taking place at the Quaker Meeting House in Port Townsend at 4 PM on October 9, 2026



In appreciation

THE BOARD OF THE FRIENDS of the Port Townsend Library (a.k.a. Port Townsend Library Friends and Foundation) congratulates former Library Director Melody Sky Weaver as she assumes her new post as Washington State Librarian on October 1, 2026.

During Melody’s service as library director, the Friends benefited from her boundless enthusiasm and energy in support of the library and of us. She always came to our meetings and events, always helped us thank *you*—the Friends’ many volunteers—and always gave freely of her knowledge and time to write or be interviewed for this newsletter. Eventually her role expanded, and she became community services director. At heart, though, Melody is a passionate librarian.

“Getting to be a champion for the importance of libraries statewide is a dream come true,” she says. She has vowed to bring the “best kept secrets” of the state library collection out of hiding and make them more accessible.

So we the Friends **thank you**, Melody, for your long stewardship of Port Townsend’s public library and wish you well. We are proud of you and confident that you’ll strengthen the state’s library system for all Washingtonians.

We’ll miss you and look forward to your return visits!

—EWC on behalf of the board

Book lovers’ dollhouse raffle

WHEN MICHELLE RIGGEN-RANSOM generously donated a dollhouse to the Friends, we happily accepted the challenge of turning it into a unique fundraiser and set about refreshing, remodeling, and refurbishing it into the perfect home for any (tiny) booklover. Get your chance to win this charming dollhouse by purchasing raffle tickets, available in the Bookshop during regular hours (Monday and Thursday, 12:30–4:30 PM). Tickets are \$1 each, six tickets for \$5, and twelve tickets for \$10. All raffle proceeds will go to support the library’s activities and events.

The dollhouse is now on display in the Bookshop, but watch for it on pop-up afternoons in the library and at the big book sale on October 17. The drawing for the winner will be held at the end of our December pop-up sale, Saturday, December 5.

—KK



touchworldwide.com

Friends are in season all year

Name _____

Address _____

Phone _____

Email _____

☐ New Friend ☐ Already a Friend

Donation amount

☐ \$10 ☐ \$25 ☐ \$50
☐ \$100 ☐ \$200 ☐ \$_____

☐ \$100 Business *Business supporters are acknowledged in our newsletters for one year*

A donation to the Friends will bring you newsletters, early entry to book sales, and other annual benefits for **one year from the date of your gift**. No more due dates! No more renewal reminders! Instead, twice a year we will ask for your support and be grateful for whatever you can give. Donations may be made at the library or by credit card at the **Friends' website**, friendsofptlibrary.org. Or you may mail this form with your check, payable to Friends of the Port Townsend Library (FOPTL), to

Friends of the Port Townsend Library
P. O. Box 452, Port Townsend, WA 98368

Friends of the Port Townsend Library is qualified for tax exemption under section 501(c)(3) of the Internal Revenue Code, and contributions are tax deductible to the extent allowed by law. No goods or services are provided in return for contributions.

Newsletters are available on our website, at the library and Food Co-op, and elsewhere

☐ Check here if you want **paper copies mailed** to you

Would you like to volunteer?

Please indicate your area(s) of interest

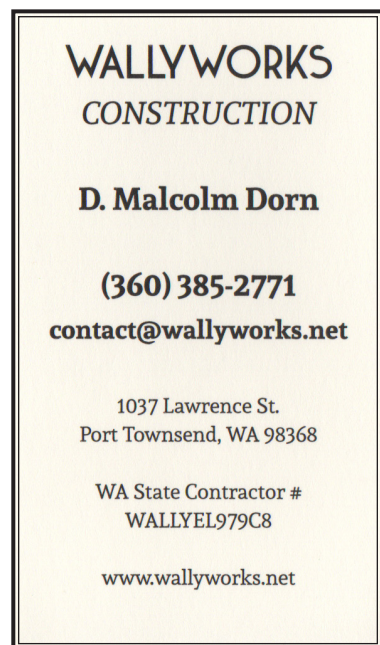
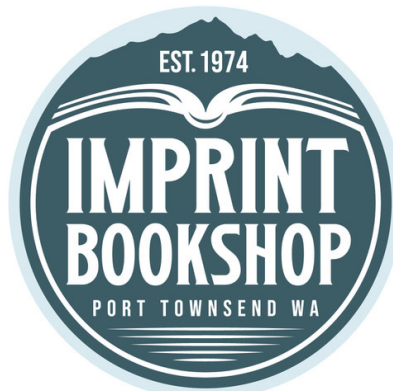
- ☐ Editing, graphic design, & web development
☐ Book sales or book donations
☐ Occasional jobs
☐ I have an idea; call me!

Thanks to our newest Friends & faithful business partners

Janet Batchelder
Diane Baxter
Eric Dingeldein
William R. Dugan
Linda Egan
Lauren Fout
Natalie Goldberg
Heidi Hoglund
Nancy and Doug Milholland

John Molyneaux
Eric Moothart
Dawn Ream
Carol Roosin
Katy Spangler
Therese Tuttle
Gail Workman

Corvus Crafts, corvuscrafts.com
Hope Roofing, hoperoofing.com
Imprint Bookshop, imprintbookshop.com
Olympic Music Festival, olympicmusicfestival.org
Terrapin Architecture, terrapinarchitecture.com
Touchworldwide, touchworldwide.com
Twin Tuition Books, joseph.bednarik.yes@gmail.com
Velocity, velocityporttownsend@gmail.com
Wallyworks Enterprises, wallyworks.net
Yoga Port Townsend, yogaporttownsend.com



FRIENDS OF THE PORT TOWNSEND LIBRARY
P. O. BOX 452
PORT TOWNSEND, WA 98368

PLACE
STAMP
HERE

Fall 2026 big book sale
October 17
Community Center
Lawrence & Tyler
Come back April 17, 2027
Bookshop open Monday & Thursday
12:30–4:30 pm



Who We Are

THE PORT TOWNSEND PUBLIC LIBRARY was founded in 1898 by volunteers and, thanks to continuing community support, has remained an active Carnegie library since its present doors opened in 1913.

The Friends of the Port Townsend Library, established in 1978, supports programs, services, materials, and projects beyond what the city's library budget covers. Every year we fund reading programs, events, and activities for all ages; we also hold book sales and publish newsletters. Newsletters are available in the library, around town, and at friendsofptlibrary.org.

Our funding comes primarily from supporters, donations, and book sales. We invite anyone to become a Friend and attend our board meetings, which take place on the second Wednesday of each month, at 3:30 PM, at the Library Learning Center (a.k.a. Charles Pink House), corner of Lawrence and Harrison. Please email friendsofptlibrary@gmail.com if you have questions or for updates.

Board Members

President	Margaret Peterson
Vice President & Supporters	Dru Dence
Second Vice President	Cindy Johnson
Secretary	Linda Rhines
Treasurer	Beth Young
Publishing	Ellen W. Chu
Book Donations	Marc Perrett
Publicity	Rosie Watters
At Large	Mike Burk
	Dan Needles
	Fran Post
	Geralynn Rackowski
	Deb Vanderbilt