Steve Schuch, “Celtic Chamber-folk” Violinist and Guitarist
Hillsborough
2005 Fellow and Lifetime Fellow

Photo by William Fletcher
Children are creative by instinct; it takes courage to be creative over a lifetime. I remember from my museum instructor days that until fourth grade, children viewed all kinds of artwork with an open delight that rejoiced in the swoosh of color in abstract painting as much as the unifying rhythms of a 17th century Dutch still life. Then, the “real world” entered into their museum visits. “How much does it cost?” “What is it supposed to be?” Or, even worse, as the teen years dropped down, no questions at all, just bored, counting the minutes, silence.

Yet, even among those teens, some were deciding to become artists. Parents and other well-meaning adults would caution them about the need to “make a living” and “settle down.” Many gave up, before they even tried. Others tried, and found it too difficult. Even so, a few of them would one day dare to admit to the world, “I am an artist.” This issue of NH Arts News celebrates the artists among us.

It’s a cliché, but still true, that artists know as adults, they have mastered the skills needed to communicate their experiences to others. If others are open to receiving their communications. Sometimes artists outpace their audiences’ capacity to accept what artists share with them. Vincent van Gogh was one of those artists. Other times, artists give the public just what they need, reaffirming views of the time. Peter Paul Rubens was one who did that. We need both kinds of artists.

We need both kinds of artists. Those who challenge us and those who comfort us. What we don’t need is a world where artists are not honored. What we don’t need is a world where artists cannot explore their creativity fully. Fortunately, New Hampshire’s state arts councils have consistently supported programs like fellowships for artists when other agencies have shut down similar programs. For the past 25 years, New Hampshire governors have honored individual artists with statewide awards. New Hampshire’s MacDowell Colony remains a venerable beacon for nurturing artists. More and more, New Hampshire government and business leaders understand the contributions artists make to the state’s economic and social well being.

Yet, we need to do much more than offer honors to help artists live and work in this state. Affordable housing, healthcare, assistance with small business skills, means to insure safe and affordable workplaces, increased opportunities for global marketing, more and better education to increase audiences for all kinds of art. The list is long and many needs are shared with other types of independent, creative workers. To find solutions, we must be as creative with the tools of government and public/private partnerships as artists are in their art making. And, we need to have courage.
State Arts Council Director Rebecca Lawrence served on a special National Endowment for the Arts panel this summer. The panel reviewed proposals for the production of interstitials, program breaks of 2-3 minutes to be aired on broadcast television, which will focus on great works of American art.

Peter McLaughlin replaces Timothy Sappington as the ex-officio State Arts Council liaison to the board of New Hampshire Citizens for the Arts, a non-partisan advocacy organization dedicated to public support of the arts.

Chairman James Patrick Kelly, Director Rebecca Lawrence, and Traditional Arts Coordinator Lynn Graton will be participating in a two-day Leadership Institute this November, organized by the National Assembly of State Arts Agencies.

Commissioner of the Department of Cultural Resources Van McLeod is participating in a trade mission this month to the United Kingdom to open New Hampshire House in London, a facility that includes office space dedicated to Granite State firms doing business in England.

This summer, six State Arts Council staff traveled to Washington, D.C. to attend pARTicipate2004, the joint convention of the National Assembly of State Arts Agencies and Americans for the Arts. Staff connected with their counterparts at State Arts Agencies across the country and explored ways the arts can build vibrant, prosperous, inclusive, and creative communities.

Arts in Education Coordinator, Catherine O’Brien was invited to facilitate the first colloquium for arts administrators at The Creative Center, Arts for People with Cancer, that took place in New York City in June. Visit www.thecreativecenter.org on the web to find out more about The Creative Center.

State Arts Council is Holding Five Regional Meetings
State Arts Council staff are currently traveling around the state providing information on grants guidelines and services as well as inviting comments on the first draft of the Arts Council’s updated strategic plan. These are free sessions for artists, representatives of arts organizations, communities, schools and anyone interested in learning more about the State Arts Council’s work, including services and resources, guideline revisions, and public funding for the arts.

Review the State Arts Council’s grant guidelines on the web at www.nh.gov/nhar.

All sessions are taking place 2:30pm-5pm.

Oct 18 - North Country
Littleton Community Center, 120 Main Street, Littleton

Oct 19 - Monadnock Region
Sharon Arts Center, 457 Route 123, Sharon

Oct 20 - Seacoast Region
Seacoast Science Center at Odiorne Park, 570 Ocean Blvd., Rye

Oct 25 - Dartmouth/Lake Sunapee Region
Claremont Opera House, Opera House Square, City Hall Complex, Claremont (across from fire station)

Oct 27 - Merrimack Valley Region
Public Service of New Hampshire, Energy Park, Five Rivers Auditorium, 780 North Commercial St, Manchester

State Arts Council Honors Ten Lifetime Fellows with Special Recognition
The New Hampshire State Council on the Arts announces the new “Lifetime Fellows” designation for artists who have received three Fellowships since 1981, the year that the award was originated. The following artists will be honored at a special certificate ceremony at the Upham Walker House in Concord on November 19, 2004 in conjunction with the annual Fellowship reception celebrating the 2005 Fellowship recipients.

Carol Aronson-Shore
painter and pastel artist, Portsmouth

James Aponovich
painter, Portsmouth

Jon Brooks
furniture master and woodworker, New Boston

Laura Clayton
composer, Hancock

James Coates
sculptor, Lyndeborough

Suzanne Hayles
contemporary dancer, currently living in New Jersey

Dan Hurlin
performance artist, Jaffrey

Steve Schuch
Celtic/Chamber-folk violinist, fiddler, guitarist, singer, songwriter, storyteller and author, Hillsborough

Gary Haven Smith
sculptor, Northwood

Bruce Posner
filmmaker, Hanover

Each Lifetime Fellow will be profiled in upcoming issues. For more information about the Individual Artist Fellowship, past recipients and grant guidelines, visit the State Arts Council’s website at www.nh.gov/nhar.
Meet the 2005 Fellows

The State Arts Council is pleased to announce the Individual Artist Fellows for 2005. Each artist will receive a $5000 Fellowship Award in recognition of artistic excellence and professional commitment. Panelists reviewed work samples from 111 applicants, most of whom were literary and visual artists. Professional New Hampshire artists in all disciplines are eligible to apply (see guidelines for details). The next deadline is May 6, 2005.

Steve Schuch
“Celtic Chamber-Folk” Violinist and Guitarist, Hillsborough

Steve Schuch was born in Cincinnati, Ohio and studied baroque violin and biology at Oberlin College. Following two years with the Peace Corps in the Dominican Republic, he has pursued a diverse career in music, writing and storytelling. He has had extensive concert experience in Norway, the Netherlands, Scotland, and at The Kennedy Center in Washington, DC, as well as in theaters, colleges and schools throughout the state.

Although Schuch won this year’s Fellowship Award for his work with “Celtic Chamber-Folk” violin and guitar, he is also a highly acclaimed fiddler, singer, songwriter, storyteller and author.

Schuch is the founding member of the highly acclaimed instrumental group The Night Heron Consort. The consort includes David Surette on bouzouki, mandolin and guitar; Kent Allyn on fretless bass and piano; and David Coffin on whistles, recorder and gemshorn. Schuch has also worked closely with various early music ensembles, symphony orchestras, and Bradford storyteller Odds Bodkin.

Schuch’s recordings include national best-seller The Shores of Lillias. His children’s recording Trees of Life won the Parents’ Choice Gold Award in 2001. He is a long-standing member of the State Arts Council’s Artist Roster and received previous Individual Artist Fellowships in 1992 and 1998. This year’s third Fellowship makes Schuch an honorary Lifetime Fellow along with nine other artists who have won three Fellowship Awards (see page three for more on the Lifetime Fellows).

Performance Today. The story received five national book awards. He is also the author of a book of poetry, Seedstars & Tomato Patches.

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Douglas Worthen
Flutist, Durham

Douglas Worthen was born in Exeter, New Hampshire and received his Bachelor of Music and Music Education degrees through the Hartt School of Music, followed by study at L’Institut d’Hautes Etudes Musicales in Montreux, Switzerland. Worthen received his Master of Music with honors at the New England Conservatory in Massachusetts.

His has toured widely, performing in Russia, France, Switzerland, Japan, and Spain as well as the New England region. With the Handel and Haydn Society he has appeared at Symphony Hall in Boston, Avery Fisher Hall at Lincoln Center in New York City, the Beethoven Festival in Milwaukee, WI, and the Edinburgh Festival in Scotland.


Worthen presents lectures and master classes locally, nationally, and internationally. He has taught at the New England Conservatory, Bowdoin College, Bates College, Manchester Community Music School, and Phillips Exeter Academy. He has presented Master Classes at Cambridge University, and in Japan, France, Switzerland and the United States. He has studied with Aurele Nicolet, Jean Pierre Rampal, John Wummer, and André Jaunet, among other masters.

Worthen previously received a State Arts Council Fellowship in 1994.

Since the early 1990s Worthen has been Editor in Chief and Co-owner of Falls House Press, a flute music publishing company dedicated to the discovery and reproduction not only of flute music that is out-of-print, but to publishing new top-quality repertoire. His Andersen Etude Practice Book, now translated into French and Japanese, is used worldwide as a teaching text. This fall he was able to bring publications to Ufa, Russian Republic of Bashkortostan and present them in Master Classes at their conservatory.

Worthen lives in Durham in a house built c.1755 with his wife, quilter Pamela Weeks Worthen. Their son Ben, a student at DePaul University, studies with David McGill, principal bassoonist of the Chicago Symphony.

“I see my performance and lecturing as an opportunity to convey the highest possible authenticity even to a new composer’s work by understanding its ethnic and cultural roots, hoping to invite my audience to love the music as much as I do. This creates a cultural bridge, a bond that enlightens us and helps us to realize how much we have in common.”
Peggy Newland

Fiction and Short Story Writer, Kingston

Peggy Newland was born in Cambridge, Massachusetts. She received her Bachelor of Social Work from the University of Maine and her Master of Social Work at the University of Utah. Her short stories have appeared in Chelsea (“Five Mickey’s Smoking”), Northern New England Review (“Coming Home”), and most recently, in Mississippi Review (“Snowmobiler Boy”). She is currently working on a collection entitled Edge. Her 2001 memoir, The Adventure of Two Lifetimes, chronicled two cross country bicycling adventures—her mother’s of 1956 on a three-speed Schwinn and her own in 1996 on a 24 speed. She has written many essays and articles concerning this trip and published it in Chicken Soup for a Mother’s Soul, Breakaway Books, Bike Love, Cup of Comfort, Music, and Art. Newland lives on a lake with her husband Brian, 7-year-old daughter Haley, and their yellow lab puppy Buster. She sings folk/blues in her husband’s band.

Newland was featured on the Today Show as well as on NH Public Radio. The rights to The Adventure of Two Lifetimes have been optioned for film. As a social worker Newland has seen disconnection, where “illness is medicated, disension labeled, and people cornered, boxed, not allowed the space in the larger garden of the world.” She believes that a world becoming sheltered by televised Bachelor/MTV/Fear Factor images in “red, white and blue, or black and white...leaves little room for the gray or purple or wildly crazed chartreuse” of individuality. She hopes to describe through her characters, “a telling of truths...of people digging through the darkness, hoping to find something other than the bite of exposure.” Newland believes that shadows give people dimension and flavor. She wants to honor the unseen sides of lives often marginalized and show how they can shine if given direct light.

Newland has attended Dorset Colony, Mirror Press, Cedar Valley Writers and Seacoast Writers, and is a member of the NH Writers’ Project. Her closest inspiration comes from the dark humor of T.C. Boyle and Cormac McCarthy. She fills her writing room with sprawled volumes of their work and loves to write amid the chaos of overturned books and strewn magazine articles.

For more information and excerpts of Peggy’s writing visit www.peggynewland.com.

Martha Carlson-Bradley

Poet, Hillsborough

Martha Carlson-Bradley was born in Gardner, Massachusetts and received her MFA in Writing from Warren Wilson College and a PhD in English from the University of North Carolina at Chapel Hill. In 2000, she was awarded a St. Botolph Foundation Grant and nominated for a Pushcart Prize. Her extensive reading schedule has included many local venues, such as the Del Rossi’s Reading Series in Dublin, Poetry Hoot Series in Portsmouth, AFA Canedy Readings in Lebanon, and New England Voices Series at the Toadstool Bookshop in Milford. Her chapbooks include Nest Full of Cries, a poem sequence based on Hansel and Gretel, and the forthcoming Beast at the Hearth, both from Adastra Press. Her works have appeared in such magazines as New England Review, Worcester Review, Carolina Quarterly, Yankee Magazine, and Marlboro. Carlson-Bradley moved to Hillsborough with her husband in 1989. They and their son live next to Fox State Forest, a location she values as a place to live and write. Her uncle is acclaimed New Hampshire visual artist E. Thor Carlson of Newport. Former board trustee and director of publication at the New Hampshire Writers’ Project, Carlson-Bradley currently works as a freelance book and magazine editor and as a freelance writer, with pieces recently published in The Wire and The Occasional Moose.

“My work is predominately lyric in nature—emphasizing timeless, single moments of insight and associations of images, ideas and feelings—but my lyric poems are often strung together in sequences that suggest a narrative line. I strive for language that is both lush and spare—and, though my poems touch on the personal, I’m committed to writing poems that connect to worlds much larger than my own personal history, such as the worlds of nature, science, history, and folklore.”

For more information about Martha Carlson-Bradley and to read more of her poems, visit http://claudiagraphics.com/mn_poem2.htm and http://adirondockreview.home-stead.com/carlsonbradley.html.

Edge of the Woods

What is not here is here every day:
the boulder huge and peaked is not after all a house
gray in the shade of the woods, pines
and hemlocks huddled close to what is not its foundation.
And the lower rock, squat,
on second glance is not a shed
is not after all a house
to what is not its foundation.

And the lower rock, squat,
on second glance is not a shed
hoarding its tools, supplies,
stone feed for the birds,

hoarding its tools, supplies,

loot—sharpen
stone seed for the lawn,
stone seed for the lawn,

edges—sharpen

hoarding its tools, supplies,

And the lower rock, squat,
on second glance is not a shed
hoarding its tools, supplies,

hoarding its tools, supplies,

hoarding its tools, supplies,

hoarding its tools, supplies,

hoarding its tools, supplies,
Brian D.K. Miller
Photographer, Orford

Brian David Kahehtowanen Miller was born in Greece, New York and received his Bachelor of Fine Arts at Purchase College of the State University of New York, and his Master of Fine Arts at Yale University. While attending Yale he was a Philip Morris/Ford Foundation Fellow and received the George Saker Memorial Prize for Excellence in Photography. Miller’s work has been exhibited at the Heard Museum in Phoenix, the Banff Arts Centre in Alberta, The Woodlands Cultural Centre in Ontario, the Juanita Kreps Gallery at Duke University, and locally at Dartmouth College and Plymouth State University.

Miller teaches photography at Dartmouth College and lectures at various art centers and universities throughout the Northeast and Canada. His works are a part of the permanent collections of the State University of New York, Yale University, and the Smithsonian. Among the materials Miller submitted with his Fellowship application, was a narrative about a mysterious encounter with a hitchhiker along Route 25C near Orford (see below for excerpt). He shoots with a 12x20 View Camera and a modified 8x10 View Camera. Miller strives to combine his love of old country music into the emotions and simplicity of his black and white photographs.

Miller’s middle name, Kahehtowanen, is his Mohawk name. He looks forward to his annual visits to his family’s reservation in Canada.

Excerpt from Brian Miller’s narrative:

“One night after dinner she told me that she had to leave. I knew that this was coming and that there was nothing I could do to stop her. I asked where she would go and she said she just wanted to go back to that spot of Route 25C were I found her. But she said she had a few more days. She had been with me for three weeks. Three days later I drove her to that spot. We didn’t talk much on the drive. I asked her where she would go and what she would do. She said she did not know but she would manage. I helped her with her bag and kissed her goodbye. She said she loved me. As I drove away I looked back. She was walking into the woods. The next day I went back, I had to know what happened to her. But there was nothing to suggest that she had ever been there, not even a footprint. I walked back into the woods for about a mile but it became too swampy to continue. I never saw her again.”

Barbara Rita Jenny
Artist, Portsmouth

Barbara Rita Jenny was born in Newark, New Jersey and, in the mid 1980s, attended Phillips Exeter Academy where she was a recipient of the German Glidden Prize for Excellence in Art and graduated with High Honors. At Dartmouth College, she majored in Visual Studies with concentrations in both Film Studies and Environmental Studies. She received her Master of Fine Arts in Studio Art and Critical Theory from Maine College of Art in Portland in 2002.

In 2002 Jenny won a National Emerging Artist Award through the New York Independent Art Fair and the ART Collectors Club of Vienna. The award included her participation in an exhibit of contemporary US art in the MuseumsQuartier in Vienna during the first anniversary of 9/11. In 2003, she was awarded a Phillips Exeter Academy Faculty Grant to complete a project for the 2003 annual “In My Backyard” alternative art event in Maine. Jenny was recognized as a finalist in the Greater Piscataqua Community Foundation’s annual Artist Advancement Grant.

Jenny shares a home in Portsmouth with her husband Matthew Beebe, her six-year-old son Indigo, her two stepchildren, Liz (23) and Chris (18), and Alice, her Tibetan Terrier.

“The use of macroscopic photographs of human flesh in Baroque-influenced patterning connects the process of my work to the finished image: representations of the technologically manipulated body are made by digitally manipulating images of skin. Through this reflexive connection, I intend to make work that seduces with beauty, is both visually and viscerally engaging, arresting, and thought-provoking.”

For more information about Barbara Rita Jenny visit http://brjenny.home.comcast.net.
FY2005 Traditional Arts Apprenticeship Grants

This year, Traditional Arts Apprenticeship grants totaling $35,306 were awarded to twelve master-apprentice teams. Traditional Arts Apprenticeship grants help support a master traditional artist to teach an experienced apprentice in one-to-one sessions. “Apprenticeship grants are truly a unique opportunity,” says Traditional Arts Coordinator Lynn Martin Graton. “Our funding makes it possible for people to devote time to the preservation of important traditions.”

A panel of cultural specialists reviews each application. The 12 teams funded this year represent a wide range of traditions and regions of the state. “We encourage people to keep applying,” says Graton, “because each year presents a new opportunity for funding.”

Performance Traditions:

Franco-American Fiddling
Master Artist: Donna Hebert – Amherst, MA - $2,400
Apprentice: Judith Olsen – Keene, NH - $600

“…retaining the music and dance traditions is very important to sustaining and continuing a Franco-American cultural presence. I was fortunate in that I had many mentors to learn from, but their generation is passing, and we need more mentors for future generations.”

Donna Hebert

“I wish to teach and pass on all the wonderful folksongs I learned while growing up in Quebec, as well as during my life in New England. My papa was a French-Canadian fiddler, who also sang, and played several other instruments. I was schooled in the Province of Quebec’s French schools, and we sang these songs on a daily basis…”

Lucie Therrien

Franco-American Singing
Master Artist: Lucie Therrien – Portsmouth, NH - $2,450
Apprentice: Susan Poulin – South Berwick, ME - $531

“By working with Lucie, I wish to learn and pass on the traditions of my culture, which without programs like this one, are in danger of dying with my parent’s generation.”

Susan Poulin

Editor’s note: all quotations are excerpted from the original grant applications.

Traditional Arts Coordinator Lynn Martin Graton

New England Country Dance Fiddling
Master Artist: Harvey Tolman – Nelson, NH - $2,360
Apprentice: Douglas Challenger – Peterborough, NH - $634

“…As I get older, I have started to think about wanting to be more involved with helping to pass things along to others. I guess I would like to leave something to the next generation and maybe this is a way I can do that with something that has meant so much to me in my life.”

Harvey Tolman

“It was the dancing that first drew me to this traditional activity, but over time my attention is drawn increasingly to the musicians and the beauty of the music they create—that inspires the dancers and is, it seems to me, at the heart of the whole enterprise.”

Douglas Challenger

Craft Traditions:

Rug Braiding
Master Artist: Barbara Fisher – Mt. Sunapee, NH - $2,450
Apprentice: Sandy Luckury – Bradford, NH - $550

“What began as a necessity 48 years ago, has become a legacy to the art of rug braiding that I want to share with all who want to learn. It is important that this traditional art not fade away. It is our heritage.”

Barbara Fisher

“I first started rug braiding because I wanted rugs for my home. I took my first lesson from Barbara and have been braiding every since. I want to continue to work with Barbara to not only perfect my braiding skills, but be able to teach others her methods.”

Sandy Luckury

Scottish Highland Piping
Master Artist: Leslie Webster – Concord, NH - $1,900
Apprentice: Tammy Pratt – Raymond, NH - $863

“I am a member of the NH School of Scottish Arts Pipes and Drums and The Professional Firefighters of NH Pipes and Drums. We perform around New England in parades and ceremonies. When I complete the Apprenticeship, I will continue to perform in public at these events and many more.”

Tammy Pratt

“People play the Highland bagpipe world wide and it has far reaching impact—from New Zealand and Australia, to Scottish Societies in Bangkok, all over North America, and most countries in Europe.”

Leslie Webster

Rug Hooking
Anne Winterling – Concord, NH - $2,450
Julie Robinson – Loudon, NH - $550

“In America, around 1840, farm women eagerly picked up the tradition of rug hooking using grain bags as a foundation and cut up strips of old clothes for hooking. The women hooked their own stories into their rugs. The pictures were distinctively American. The craft was handed down to daughters and granddaughters”

Ann Winterling

“My maternal grandmother … lived to be 92 and hooked rugs almost daily throughout her life. I remember as a child watching her for hours as she carefully turned a piece of burlap into a work of art.”

Julia Robinson

Lucie Therrien at her home in Portsmouth.

Photos by Lynn M. Graton

Great Grandfather’s Prize Bull, a hooked rug by Anne Winterling.

Copyright of Anne Winterling
Orthodox Icon Painting
Master Artist: Katarzyna Mankowska – Belmont, MA - $2,200
Apprentice: Marina Nazarova Forbes – Rochester, NH - $790
“The study of Russian iconography and the making of icons have become the primary focus of my artistic expression. I feel that I still have a great deal to learn from an experienced master.”

Marina Nazarova Forbes

“Orthodox Icon Painting” by Katarzyna Mankowska.

Photo courtesy of Katarzyna Mankowska

Sweet Grass & Ash Basket Making
Master Artist: Jeanne Brink – Barre, VT - $2,000
Apprentice: Sherry Gould – Bradford, NH - $979
“My great grandmother, great aunt, and grandmother were Western Abenaki ash splint and sweetgrass fancy basket makers. I do not want this important aspect of our culture to die out.”
Jeanne Brink

“A variety of baskets made by Jeanne Brink.

Photo by Lynn M. Graton

Decoy Carving
Master Artist: Fred Dolan – Strafford, NH - $2,400
Apprentice: Jonathan Greenwood – Pittsfield, NH - $415
“Decoy carving is what I do; it is my life. It embraces issues of conservation, form, function, and art. It is an important traditional art form to preserve because it represents an unbroken link to the past that dates back 1,000 years in this country alone.”
Fred Dolan

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“I have been a hunter and a fisherman since my youth. My father gave me the exposure to the New England tradition of hunting ducks and fly-fishing. Later in life, I developed an interest in collecting decoys and books related to hunting and fishing.”
Jonathan Greenwood

Mother of God Tenderness, a traditional orthodox icon by Katarzyna Mankowska.

Photo courtesy of Katarzyna Mankowska

Hand Hewing & Ax Craft
Master Artist: Dan Craft – Concord, NH - $2,025
Apprentice: Buddy Carchide – Contoocook, NH - $975
“I was introduced to the axe handle and to hand hewing in my childhood by my Uncle Dan and my father. I am the first generation of the farm and feel my duty is to teach, especially as I witness the loss of so much that is good.”
Dan Carchide

“Hand Hewing & Ax Craft” by Buddy Carchide.

Photo by Lynn M. Graton

Apprenticeship

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Photo by Lynn M. Graton
New Additions to the Traditional Arts & Folklife Listing

Eleven new members have been added to the Traditional Arts & Folklife Listing. This directory of traditional artists, cultural heritage interpreters, folklorists and community scholars is a resource provided to the community. Individuals listed are interested in performing, demonstrating, giving workshops, and other community-based presentations in New Hampshire. Their availability and fees vary.

- Rory Brennan - Brattleboro, VT - Traditional Plaster Restoration
- Mary Cable - Milford, NH - Antique Furniture Upholstery and Restoration
- Hector Canales - Merrimack, NH - Puerto Rican and Caribbean Music
- Carol Coronis - Nottingham, NH - Traditional Greek Music
- Craig Evans - Brookfield, NH - Spinning, Weaving and Dyeing
- Robert M. Gelinhas - Farmington, NH - Ash Basket Making
- Kim Chi Vu Potter - Merrimack, NH - Traditional Vietnamese Dance
- Samita Mohanasundaram - Nashua, NH - Indian Classical Dance
- Marilyn Paige - Sutton Mills, NH - Traditional New England Floorcloths
- Donald Primrose - Sullivan, NH - New England Contra and Square Dance Calling
- Frank Woodward - New Boston, NH - New England Contra and Square Dance Calling
- Lynn M. Graton
- Hector Canales with his cuatro.

FY2005 Public Dollar$ for the Arts

As of September, the New Hampshire State Council on the Arts awarded 157 grants totaling $564,756 for Fiscal Year 2005 (July 1, 2004 — June 30, 2005) to communities, organizations, artists and schools throughout the state and region. Requests for funding totaled $1,369,935 from 303 applicants.

The grants, listed below by county, reflect the following State Arts Council programs and the types of grants within each: The Artist Services Program includes Individual Artist Fellowships and New Works Project Grants. The Arts in Education Program includes Artists in Residence, AIE Planning and AIE Leadership grants. The Community Arts Program includes Community Arts Project, Peer Mentorship and Community Development Grants. The Organizational Support Program (formerly Arts Advancement) includes Project/Planning, Operating, Cultural Facilities and Cultural Conservation grants. The Traditional Arts Program includes Traditional Arts Apprenticeships and Project Grants. Grants across programs include ArtLinks and Mini-Grants.

Belknap County


Carroll County

Students at the Spaulding Youth Center worked with soft sculpture as part of their artist in residence project with sculptor Catherine Judge.

Photo by Bonnie Fletcher

A Community Arts Project Grant supported the City of Laconia’s annual Multi-Cultural Market Day. Last year’s participants included Bosnian refugees Umija and Rascin Gusinac, and American Indian Marvin Burnette. Photo by Judy Buswell
Cheshire County


Coos County


Granfort County


Hillsborough County


Merrimack County


Andreu Lucas, Megan Clark-Keseran, and Ben Kilbitrate star as Gene Autry, Dale Rogers and Roy Rogers in Andy’s Summer Playhouse production of *Hoo-Ya: A Classic Western Musical*. *Ghost Story*. Andy’s Playhouse in Wilton provides professional theatre experience for children ages 8 - 18 in everything from acting, directing, and playwriting to the technical aspects of mounting a production. An Operating Grant provided them with two-years of general support.

Photo by Josh Gelbawks

A Community Arts Project Grant enabled the NH State Library to sponsor “Kids, Books and the Arts” programs in public libraries around the state. More than 35 libraries participated, primarily in rural areas with more than 4000 participants.

Photo courtesy of Holderness Public Library

*Photo courtesy of Keene Public Library.* Roster artists Dudley and Jacqueline Lauthman of Two Fiddles performed and called.

More than 750 community members of all ages and abilities participated.

*A Mini-Grant funded this community dance that was held at Keene Public Library. Roster artists Rachel Lehr of Two Fiddles performed and called. Photo courtesy of Keene Public Library.*

**Rockingham County**


**Sullivan County**


**Regional**

*Bellows Falls, VT* Great River Arts Institute, $500, Silkscreen workshops and a museum visit by Fall Mountain H.S. students. Great River Arts Institute, $2,500, Incorporating more arts activities into the regular curriculum.

**Strafford County**

Spotlight: Community Arts

Town Profile: Bethlehem, “Star of the White Mountains”

Bethlehem (pop. 2200) is no longer a pass through town on the way to some place else in the North Country. It has renewed vitality thanks to the efforts and vision of several community volunteers, including Stephen Dignazio, artist and Executive Director of the Colonial Theatre; and Natalie Woodroofe, Executive Director of the Women’s Rural Entrepreneurial Network (WREN).

Woodroofe notes: “Bethlehem, fueled by WREN’s efforts over the last five years, offers an evolving model for supporting a community of diverse entrepreneurs and the impact of a creative economy focus. This, in turn, has led to a remarkable revitalization and engagement of civic leaders, not-for-profits, business owners, and residents in developing Bethlehem as the ‘home of niche markets’…With the Colonial Theater rapidly developing as a regional cultural center and artists/artisans populating the town, its ‘arts-friendly’ identity continues to build.”

This CD-Rom with accompanying map, is a beautifully produced visual and sound portrait of the town with commentary by residents. WREN had it created as a marketing tool as part of their ongoing economic and community development effort with the Bethlehem Redevelopment Association and the Friends of the Colonial. It is part of their Stars Project, an arts-based initiative to develop a new identity for this former summer resort community that is becoming a year round destination.

Photo by Stephen Dignazio
Art Direction by Elaine Rentz Graphic Design

The Colonial Theater, the nation’s oldest continuously operating movie theater, is undergoing extensive renovations to convert it to a regional cultural center. It will be a major contributor to the economic well being of the community. Learn more about the theater at www.bethlehemcolonial.org.

Photo by Judy Rigmont

The Women’s Rural Entrepreneurial Network (WREN) is a dynamic and fast-growing membership organization. Located on Main Street, they offer a wide variety of classes, gallery space for artists, free internet access in their award-winning technology center, workshops, technical assistance and consulting for nonprofits, a lending library, business development loans to members, plus Wings of Wren – a program providing opportunities for girls to learn about themselves through the arts, outdoor activities and technology. Their wrenOVATION® shop, features products from more than 100 of their members. The store and gallery have generated nearly $400,000 in sales for artists and craftspersons. Plans are in the works for a major expansion. For more information about WREN, visit their website at www.wrencommunity.org.

Photo by Judy Rigmont

Street banners featuring original art showcase the town’s treasures and literally put artists’ work before the public eye. They are a colorful complement to the antique shops, restaurants, small businesses and cafes that now line Bethlehem’s Main Street, together with the Colonial Theater and WREN.

Photo by Judy Rigmont

Photo by Stephen Dignazio

Art Direction by Elaine Rentz Graphic Design

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Photo by Judy Rigmont
FY2005 New Works Grant Awarded to Pontine Movement Theatre for New Original Play Based on the Portsmouth Peace Treaty of 1905

FY2005 New Works Collaboration Project Grant recipient, Pontine Movement Theatre of Portsmouth, will receive $5,000 toward the creation of an original play based on the Portsmouth Peace Treaty of 1905.

“Newspaper articles, letters, diaries, historical photographs and ephemera will form the basis for the original script, which will focus not only on the treaty, but will also include other events of the day which characterize the local community and provide a glimpse of life as it was in 1905. The play will explore the treaty from the point of view of the local citizenry, examining how local events intersected with national and international diplomacy. Pontine will draw insight from a pool of colleagues for scholarly, dramaturgical, and directorial assistance during the play’s development stage. The consulting artists include John Edwards, John Mayer, Blanche Milligan, Ursula Wright, and Paul Mroczka.

In March 2005, Pontine will begin marketing the play, which will run for three weeks at the West End Studio Theatre in Portsmouth. Following its premiere run, it will become part of Pontine’s regular touring repertoire. Presenters from throughout New England will be invited to preview the production at the premiere. For more information about Pontine Movement Theatre visit www.pontine.org.

New Works Collaboration Project Grants offer an incentive to explore new ways of working with other artists. The grants promote artist collaborations that result in the creation or completion of new works. Collaborations may involve artists working either in the same or different disciplines, such as painters and poets. The next New Works Collaboration Project Grant deadline for FY2006 funds is May 6, 2005.

The 1905 Portsmouth Peace Treaty was negotiated at the Navy Yard. Diplomats from both nations stayed at the Wentworth and signed the treaty at the Rockingham County Courthouse in downtown Portsmouth.

Photo courtesy of The Portsmouth Athenaeum

The 1905 Portsmouth Peace Treaty was negotiated at the Navy Yard. Diplomats from both nations stayed at the Wentworth and signed the treaty at the Rockingham County Courthouse in downtown Portsmouth.

Photo courtesy of The Portsmouth Athenaeum

Through this project, Pontine’s co-artistic directors, NH Artist Laureate Marguerite Mathews and Greg Gather, will work with Portsmouth community members and other organizations to develop an original full-length play exploring the events leading to the Portsmouth Peace Treaty of 1905.

The year 2005 marks the 100th anniversary of the signing of the Treaty, which ended a bloody land and sea war between Japanese and Russian forces, and marked Japan’s emergence as a world power.

Following intensive diplomatic efforts by President Theodore Roosevelt, the two sides were brought together for a peace conference. Roosevelt chose Portsmouth as the negotiation site because of the security provided by the Portsmouth Naval Shipyard and because Portsmouth’s inhabitants were known to be neutral about the conflict between Russia and Japan. The Treaty itself was negotiated at the Navy Yard; diplomats from both nations stayed at the Wentworth Hotel and signed the treaty at the Rockingham County Courthouse in downtown Portsmouth.

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Photo courtesy of The Portsmouth Athenaeum

Editor’s note: all quotations are excerpted from the original grant application.

Around the State

Congratulations to…

Twenty-five state-juried members of the League of NH Craftsmen who were presented with awards for their exemplary work at the 71st Annual Fair. In the three categories, the best in show recipients were Paulette Berger of Hanover; Ken Pick of Putney, VT; and Patricia Paixon of Contoocook.

Writer D. Quincy Whitney of Nashua, who received the Sylvan C. Coleman and Pamela Coleman Memorial Fund Art History Fellowship from the Metropolitan Museum of Art to conduct research for the biography of contemporary violen-maker Carleen Malley Hutchins.

Potter Maureen Mills of Portsmouth, recent recipient of an Artist Advancement Grant of $30,000 from the Greater Piscataqua Community Foundation.

Mills is a studio manager and teacher at the NH Institute of Art in Manchester and works from a studio at Strawberry Bank Museum in Portsmouth and her home.

Liesel Fenner, Public Art Program Manager at the New England Foundation for the Arts, who received the National Park Service Conservation Hero Award in Washington D.C. at the Public Art: Civic Catalyst conference co-sponsored by the Americans for the Arts and National Assembly of State Arts Agencies.

Welcome To…

Michael J. Glenn III, the new Manager of the Nashua Symphony Orchestra. Glenn will work directly with Executive Director Kathleen Kearns in the areas of operations and logistics as well as box office and financial management. He brings more than 25 years of information technology and management experience to the position.

Fond Farewell to…

Bill Krause, former Director at the Mill Pond Center for the Arts in Durham. He will be returning to Virginia to join the music faculty of Hollins University. During his tenure, Krause was responsible for reviving multi-disciplinary programming and undertaking major renovations.

Remembering…

In July, the state lost Dorothy Mansfield Vaughan, a pioneer in the historic preservation movement in NH and a lifelong community leader in Portsmouth. In 1957, the Portsmouth Housing Authority planned to create garden apartments in the blighted Puddle Dock neighborhood, the site of the state’s first permanent colony. Vaughan saw beyond the tenements, sheds, shacks and scrap metal yards. Her challenging talk to the all-male members of her brother’s Rotary Club became the impetus for the formation of Strawberry Banke Museum and the first project in the nation to use urban renewal funds for historic preservation rather than clearance and redevelopment of a site. Vaughan served as the Museum’s president for its first seven years.

Theatre artist and Roster member Dan Hurlin, from Jaffrey and New York, for being awarded a 2004 Union Internationale de la Marionette-USA Citation for Excellence for his production, Hiroshima Maiden. The citations were conceived by the late Jim Henson to recognize and reward high standards in puppetry in North America.

Catalyst for Excellence for his production, Hiroshima Maiden. The citations were conceived by the late Jim Henson to recognize and reward high standards in puppetry in North America.

Photo by Julie Mento

Grant recipient, Pontine Movement Theatre for New Original Play Based on the Portsmouth Peace Treaty of 1905.

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Photo by Julie Mento
Art-Speak Website Comes to Life!

Art-Speak seeks more artists for newly established on-line Arts and Cultural Directory

With major funding provided by the State Arts Council’s Community Development Program and the City of Portsmouth, Art-Speak, the City of Portsmouth’s Cultural Commission, has launched its multi-faceted website, www.art-speak.org. The website features the City’s first Arts and Cultural Directory, an interactive, searchable database containing over 350 artists and ensemble members in 129 listings as well as 44 cultural and heritage organizations and projects.

Art-Speak was established by the City of Portsmouth in 2002 for the express purpose of implementing Portsmouth’s Cultural Plan. Current priorities include securing more living and work space for artists, increasing venues for artistic activities, and marketing artists, cultural organizations, and events to promote the vast array of cultural riches that make Portsmouth a great place to live and visit.

“The sheer volume of listings in the Directory of local artists and cultural activities tells an important story about Portsmouth,” believes Acting Chair Chris Dwyer. “Art-Speak wants to make more visible the special mix of talents that fuel the City’s vitality. We are eager for more Directory listings because we know we have just begun.” Art-Speak encourages artists and organizations to add and modify online listings. Visit www.art-speak.org on the web.

Medal Day at the MacDowell Colony, 2004

The MacDowell Colony, which opens its oldest-in-the-nation artist retreat to the public only one day a year for Medal Day, awarded the 45th Edward MacDowell Medal this August to visual artist Nam June Paik. Although he was unable to attend Medal Day in person due to poor health, Paik was present in spirit and on video. His nephew Ken Hakuda accepted the award on his behalf.

“Work hard. Be lazy.” An axiom for the age, as only Nam June Paik could encapsulate it.

MacDowell board chairman Robert McNeil began the ceremony with reflections on the role of art in times of war. According to McNeil, art deserves increased attention and resources during times of conflict.

“While the events of 9/11 remind us of our shared vulnerability,” he said, “we must refuse to surrender the freedom of the American mind. The practice of art is a unique human endeavor that depends upon and defends freedom.” In these embattled times, he continued, it is more important than ever to support places, like the MacDowell Colony, to protect artists from “the pressures of politics and the marketplace” and to allow them the time and space to practice freedom of mind and spirit.

This year’s MacDowell Medalist Nam June Paik embodies that artistic quest for freedom. The award, given annually since 1960 to an outstanding American artist, places Paik on an impressive list of past MacDowell Medal recipients, including Edward Hopper, Leonard Bernstein, Pierce Cunningham, and Joan Didion.
Korean born Paik, who lives in New York City, has been called the “George Washington” of video art, a true visionary whose work in temporal media created a whole new language for artists of the electronic age. Many credit him with coining the term, “information superhighway,” 30 years ago. More recently, Nam June Paik shared these thoughts on his approach to art in the information age: “Our life is half natural and half technological. Technology has become the body’s new membrane of existence. Yet if you make only high-tech, you make war. So we must have a strong human element to keep modesty and natural life.”

He began his artistic career as a member of a circle of artists called Fluxus that challenged conventional notions of art in the early 1960s. Hanhardt characterized Paik’s later work with interactive museum installations and video recordings as having intelligence, wit, and a playful spirit, which he called “art in a human scale that mirrors a changing culture.”

Before coming to represent Paik at the Medal Day ceremony, his nephew, Ken Hakuda, asked his uncle if he had any advice to give other artists. This was his response, “Work hard. Be lazy.” An axiom for the age, as only Nam June Paik could encapsulate it.

The 2004 Edward MacDowell Medal was presented to Nam June Paik by Robert MacNeil, chairman of The MacDowell Colony; president Carter Wiseman;; and executive director Cheryl Young. Gathering after the ceremony are, left to right, resident director David Macy; Guggenheim Museum senior media arts and film curator John Hanhardt; Mr. Paik’s nephew Ken Paik; Hakuda; Carter Wiseman; Robert MacNeil; and Cheryl Young.

The 250,000-square-foot curved, intricately detailed building that houses the National Museum of the American Indian expects to see 4 million visitors a year. For more information visit www.nmai.si.edu on the web.

The National Museum of the American Indian opens in Washington, DC

After 15 years of planning, the National Museum of the American Indian (NMAI) opened on the Washington Mall in September. The museum is the result of years of collaboration with American Indian communities. The NMAI’s Mission Statement says: “The National Museum of the American Indian is an institution of living cultures dedicated to the preservation, study and exhibition of the life, languages, literature, history and arts of the Native Peoples of the Western Hemisphere.

Executive Director Krista Katz, of Warner’s Mt. Kearsarge Indian Museum (MKIM), is pleased with the new museum’s focus, saying, “An original strand in the tapestry that is the US. It is wonderful that the new museum is offering a venue for people to become more familiar with that original strand.”

The NMAI’s three permanent exhibits currently feature 24 tribes from Canada to South America. There are 562 federally recognized tribes in the United States alone. The communities represented in the exhibits will change periodically.

The National Museum of the American Indian expects to see 4 million visitors a year. For more information visit www.nmai.si.edu on the web.

The New England Foundation for the Arts Moves its Offices

In early August, NEFA partnered with the National Endowment for the Arts to host a successful professional development institute for New England State Arts Agency (SAA) access coordinators and staff. More than 40 participants gathered in Portsmouth for two days of discussion and planning around improving access in the cultural community. Presenters Susan Perlstein of the Center for Creative Aging and Gay Hanna of the Society for the Arts in Healthcare led discussions on a range of topics including creativity and aging, art in healthcare, universal design, strategic planning, and next steps for improving access.

As a follow-up, NEFA plans to host a web accessibility training session later this year.
**New Hampshire State Council on the Arts**

## Winter Grant Deadlines

### FY2006 Grant Deadlines**

#### Across Programs

<table>
<thead>
<tr>
<th>Grant Name</th>
<th>Deadline</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mini-grant</td>
<td>Quarterly*</td>
<td>$250-$1,000</td>
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<tr>
<td>Peer Mentorship</td>
<td>On-going</td>
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#### Artist Services Program

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<tr>
<td>Individual Artist Fellowship</td>
<td>May 6, 2005</td>
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<td>New Works</td>
<td>May 6, 2005</td>
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#### Artists in Education Program

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<td>Artist-in-Residence</td>
<td>February 4, 2005</td>
<td>$1,000-$5,000</td>
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<td>AIE Leadership</td>
<td>February 4, 2005</td>
<td>$500-$5,000</td>
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<tr>
<td>ARTLINKS</td>
<td>April 22, 2005</td>
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#### Community Arts Program

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<td>Development</td>
<td>April 1, 2005</td>
<td>$3,500-$7,000</td>
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<tr>
<td>Project (for projects July 1 – December 31, 2005)</td>
<td>April 1, 2005</td>
<td>$1,000-$3,500</td>
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#### Organizational Support Program

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<th>Grant Name</th>
<th>Deadline</th>
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<tr>
<td>FY 06-07 Operating</td>
<td>November 19, 2004</td>
<td>$5,000-$12,000</td>
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<tr>
<td>Project/Planning</td>
<td>March 1, 2005</td>
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<tr>
<td>Cultural Facilities</td>
<td>May 2, 2005</td>
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<td>Cultural Conservation</td>
<td>May 2, 2005</td>
<td>$5,000-$20,000</td>
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#### Traditional Arts Program

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<th>Grant Name</th>
<th>Deadline</th>
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<td>Apprenticeships</td>
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<tr>
<td>Project</td>
<td>March 11, 2005</td>
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*Quarterly Deadlines:*
- Jan. 3, 2005 for projects beginning April 1, 2005 or after April 1, 2005 for projects beginning July 1, 2005 or after July 1, 2005 for projects beginning Oct. 1, 2005 or after Oct. 1, 2005 for projects beginning Jan. 1, 2006 or after Jan. 2, 2006 for projects beginning April 2, 2006 or after

**For projects occurring between July 1, 2005 – June 30, 2006, unless otherwise noted. Note: Due to projected upcoming budget cuts, some grant categories may be eliminated or amounts may be reduced. Please check www.nh.gov/nharts for updates.**

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**New Hampshire State Council on the Arts**

Established in 1965, the New Hampshire State Council on the Arts and the New Hampshire Division of the Arts comprise the state’s arts agency. Funding comes from appropriations from the State of New Hampshire and the National Endowment for the Arts, a federal agency. Volunteer Arts Councilors set policies, approve grants, and advise the Commissioner of the Department of Cultural Resources on all matters concerning the arts.

The State Arts Council’s mission is to enrich New Hampshire’s quality of life through the arts. The Director of the New Hampshire Division of the Arts administers the agency, which is part of the Department of Cultural Resources.

### New Hampshire State Arts Councilors

**Chair**
- James Patrick Kelly, Nottingham

**Vice Chair**
- Jacqueline R. Kahle, Wilton

Randy Armstrong, Dover
Richard W. Ayers, Sanbornton
William Hallager, Lincoln
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Edward J. McLear, Meredith
Toni H. Pappas, Manchester
Gary Samson, Concord
Tim Sappington, Randolph
Jasmine Shah, Nashua
Karen Burgess Smith, Exeter
Grace Sullivan, Deerfield

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**Department of Cultural Resources**

Van McLeod, Commissioner  
20 Park Street  
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603/271-2540

**Division of the Arts**

Rebecca L. Lawrence, Director  
2 ½ Beacon Street  
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**Division of Arts Staff**

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Judy Rigmont, Community Arts Coordinator,  
603/271-0794

Catherine O’Brien, Arts Education Coordinator,  
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Lynn Martin Graton, Traditional Arts Coordinator,  
603/271-8418

Julie Mento, Artist Services Coordinator,  
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Dawn Nesbitt, Accountant I,  
603/271-7926

Marjorie Durkee, Grants & Contracts Technician,  
603/271-2789

Carey Johnson, Arts Program Assistant,  
603/271-0792

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**For grant guidelines and application forms:**
- www.nh.gov/nharts

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**For more information:**  
603/271-2789

**NH Relay Services TTY/TDD:**  
800/735-2964
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