

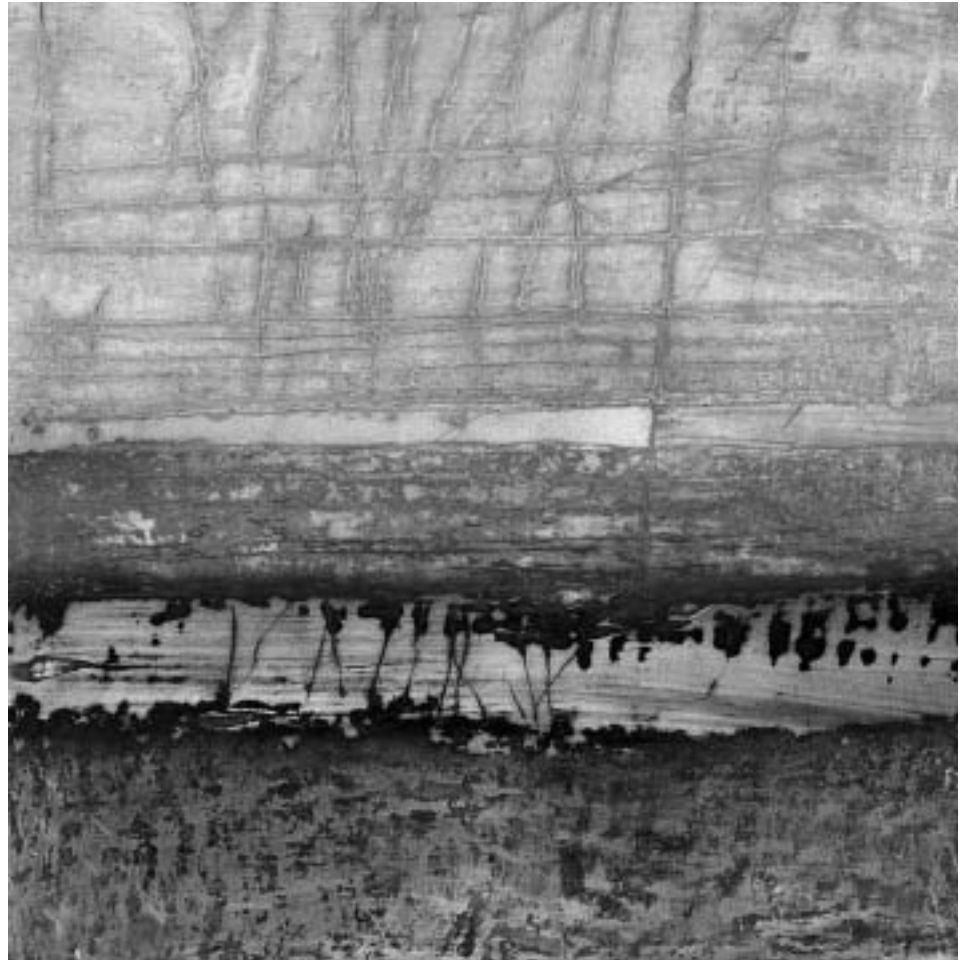


FROM THE DIRECTOR

By now you've probably read the 2011 Haystack catalog and imagined yourself in a studio, remembered a workshop you took, or made plans to be here this summer. I'm glad that you were able to hold it in your hands. There were a few days in January when we were worried that the catalog, filled with all those creative possibilities, might not make it into the mail.

This problem arose because we've changed the way that we do our bulk mailings, and instead of sending the catalog from Maine, it's mailed from a large postal center near where it's printed, in Virginia. When an official there looked up the school's name in the postal service's national database, we were listed as Haystack Mountain School—'of Crafts' hadn't made it in. Our catalog return address had our full name, and since this didn't match exactly with the name in the database, the by-the-book official wasn't going to approve our mailing paperwork, and the catalogs wouldn't be mailed. Working through our friendly local post office—where mail addressed only as 'Haystack School Maine' might get delivered—we were able to access the national database and straighten things out.

While we were in the middle of this confusion (theirs, not ours) about our name, the words 'common sense' came to mind. What was the concern here? Were there two competing institutions in Deer Isle, Maine—one focused on rappelling down cliff faces and the other on working with our hands and materials—and this was part of an elaborate deception to attract students to another program? Our complex world needs complex safeguards, but we forget sometimes how simple things can be. In this case, I assume that



Moment 11 (2006), watercolor and wax medium, 8" x 8", by Majo Keleshian, who will be teaching a drawing workshop during the fifth session, July 31–August 12.

many years ago, someone filling out a form by hand couldn't fit our long name in the space.

When I confront situations like this, I sometimes tell the person on the other end of the phone a story about Neil Armstrong, the first man on the moon. When he was landing the lunar module he wisely overrode the computer, which had selected a boulder-strewn site, and landed the spacecraft on his own. It's the human intervention that's compelling. And what a complex moment that was. Landing where no one had gone before, and needing to make a judgment, a man used his hands to make the right choice.

We face these choices all the time. It's not an either or situation. It's knowing the appropriate way to respond. When we talk about the hand, much more than our remarkable sense of touch is involved. We are really talking about human intervention and imagination; grasping a situation and understanding the feel and the weight of it. It is always a balancing act, where the rules can give us the form, and our senses can give us the spirit. The wisdom is in that balance.

Stuart Kestenbaum

Haystack Celebrates 50th Anniversary of its

When Haystack was forced by highway construction to move from its original location in Montville, Maine, it found the perfect site. It also found a remarkable architect, in Edward Larrabee Barnes (1915–2004). Haystack's campus opened in 1961, and was the perfect complement to the school's progressive programs in craft education. It was recognized as an outstanding example of Modernist architecture by the American Institute of Architects in 1994 with the presentation of the organization's Twenty-Five Year Award. It is one of only forty-one buildings in the country to achieve this distinction. Others include Rockefeller Center, the Vietnam Memorial, the Guggenheim Museum, and the East Building of the National Gallery. In 2006 Haystack Mountain School of Crafts was added to the National Register of Historic Places as a building of national significance.



Edward Larrabee Barnes circa 1980.

Ed Barnes's work and vision have influenced generations of American architects. He was a fellow of the American Institute of Architects and was posthumously awarded the Gold Medal of the American Institute of Architects in 2007.

Campaign for Haystack: Campus 50th Anniversary

The Haystack buildings were constructed at a cost of \$5 per square foot in 1960 and its location on the coast of Maine means the campus is subjected to severe winters and coastal weather, with periods of excessive damp, high winds, and corrosive salt air. Regular, maintenance, repair, and restoration are vital aspect of Haystack's operations. In order to preserve the facility, the school has a phased plan in place for extensive renovations and replacements to key elements of the campus and invests approximately \$100,000 annually in these projects.

As part of the anniversary, the school is also embarking on a fundraising campaign that will support facility projects and campus planning and ensure the long term stability of these landmark buildings.

This spring Haystack is launching the *Campaign for Haystack: Campus 50th Anniversary*. The school's Board of Trustees has set a \$350,000 goal for this effort. While the funds raised will go towards projects that will preserve the past, Haystack is also looking to the future and will allocate campaign funds to support studies on integrating new technologies for a more sustainable campus in order to create a 'greener' facility. James Carpenter Design Associates will be undertaking a sustainability study to identify long-term solutions and the school will also be undertaking other green projects as well, from water conservation to more energy efficient glass furnaces.

50th Anniversary Events

Haystack has planned a number of events this summer and fall to commemorate this important milestone. These include:

- Our 5th annual Summer Conference, *Design: Shaping the World and the World Shaping Us* (July 10–14), will focus on architecture and design and also examine Haystack as a designed environment.
- A conference in partnership with the Maine chapter of the American Institute of Architects (September 19–20), which will look at Haystack's architecture, its impact, and architecture in Maine and beyond.
- A season-long exhibition, *Haystack Architecture: Vision and Legacy*, focusing on the influence of Haystack's architecture and Edward Larrabee Barnes on leading architects in the US. The show will feature work by ten architects and will include models of buildings and narratives. Opening July 3rd at the school's *Center for Community Programs*.
- Publication of a book (with Brynmorgen Press, Brunswick, Maine) about the campus—to feature essays about Haystack's buildings—historical and contemporary photographs, and architectural images.
- Launching a campaign to raise additional funds for campus renovation projects and to initiate a study to create a 'greener' campus.

Award-Winning Campus

Early Leadership Gifts

Planning for the 50th campus anniversary campaign began during the summer of 2010 after the school received a \$50,000 bequest from the estate of Dr. David Becker, a former Haystack trustee and longtime student. Dick and Lois Rosenthal gave \$25,000 toward the effort, which was followed by a \$50,000 challenge grant from current trustee Chuck Holland and his wife Annie Holland for Haystack trustees to match—members of the board have pledged 100% participation in this effort. Additionally, Haystack was recently

Allocation of funds for Campaign for Haystack: Campus 50th Anniversary

Campus: Historic Preservation and Capital Projects over a three-year period	\$ 250,000
Sustainability/Energy Studies	\$ 100,000
Goal	\$ 350,000

Pledges/Contributions to date

Save America's Treasures	\$125,000
Haystack Trustees	\$100,000
Leadership gifts	\$ 80,000
Total	\$305,000

awarded a \$5,000 grant from the Maine-based Morton Kelly Charitable Trust. We need to raise \$45,000 to reach our goal. To make a gift to the *Campaign for Haystack*:

Campus 50th Anniversary, use the form at the back of this newsletter or make a secure donation on our website, www.haystack-mtn.org/support.php.

Save America's Treasures

The school just received a major boost to these early efforts—with the award of a \$125,000 Save America's Treasures Grant from the National Park Service the National Endowment for the Arts, National Endowment for the Humanities, Institute of Museum and Library Services, and Save America's Treasures' private partner, the National Trust for Historic Preservation. The grant provides an opportunity for the school to address vital restoration projects that will preserve the campus's historic status, while additional funding from the campaign will be allocated to maintenance, repair, and renewal of the physical plant, and sustainability initiatives.

Haystack is recognized internationally for its leadership role in craft education. The campus and its design are central to the school's role to the craft community at large and to the local and architectural communities. By honoring the past and moving into future simultaneously—not sacrificing one for the other—Haystack

can serve as a national model for integration of green technologies in historically important buildings, and in its potential to, in a sense, complete Edward Larrabee Barnes's 'low impact' vision. His design was based in part on not disturbing the fragile moss and lichen-covered forest floor. Its sensitivity in this regard is one of its distinguishing characteristics. Haystack was a prototypical 'green building', built primarily of local materials and having a light impact on the landscape.



These images show early campus construction c1960 and some of the damage (inset) to be addressed with the grant from Save America's Treasures. Vital restoration projects at Haystack will be supported by this award, in addition to replacement of supporting posts and piers, projects will include the replacement of rotted carrying timbers and repairing damage to roofs and windows.

The purpose of SAVE AMERICA'S TREASURES grants is to conserve nationally significant cultural and historic sites, buildings, objects, documents, and collections. The grant program received 338 applications during the 2010 cycle—61 grants, with a total of \$14.3 million, were awarded. Haystack is the only recipient in Maine.

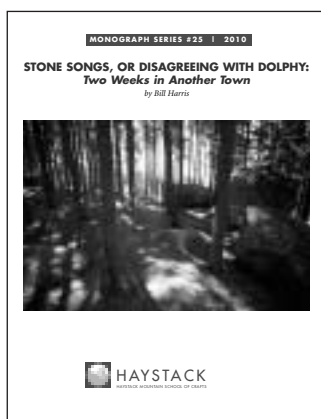
Studio Expansion and New Construction

Construction on the new visiting artist's studio (the current one will be used to house the new fab lab) is nearing completion. The deck that joins the two buildings is finished and work on the structure has been ongoing since the fall. Both studios are dedicated facilities that provide indoor studio spaces, a shared walkway and large outdoor deck, and also serve as the living quarters for the visiting faculty. Expanding the visiting artist's studio and establishing a new digital fabrication studio allows both programs to take place simultaneously, adding more flexibility to our programming.



Haystack Publishes Twenty-Fifth Monograph

Stone Songs, or Disagreeing with Dolphy: Two Weeks in Another Town was written by Bill Harris during his 2010 residency as a visiting writer. Bill Harris is a playwright, poet, critic, and Professor of English at Wayne State University, Michigan. In February, he was named a 2011 Kresge Eminent Artist by The Kresge Foundation, recognizing Harris' significant professional contributions to the literary field as an author and playwright.



Since 1991, Haystack has published monographs written by visiting artists that document and explore the role of craft and art in contemporary life. Bill Harris' essay is the twenty-fifth publication in the series. *Stone Songs, or Disagreeing with Dolphy: Two Weeks in Another Town* is a reflection on Bill's interactions in the Haystack community, particularly the contrast of his urban home of Detroit and Deer Isle's rural environment, during last summer's fifth session, August 1–13.

The monograph will be distributed to art schools and libraries throughout the US. Individual monographs and *The Haystack Reader*, an anthology of monographs #1–23 published by Haystack and the University of Maine Press in 2010, are available from the school's administrative office or during the summer at the school store. Monographs are \$4.00 each, including postage and handling within the United States (additional postage outside the United States) and *The Haystack Reader* is \$24.95 plus postage and handling. For a complete list of monographs, contact the school or visit our website at www.haystack-mtn.org/monographs.php.

When Your Giving Gives Back

Planned gifts to Haystack Mountain School of Crafts contribute to the high quality of education and craft for which the school is known. Charitable gifts enable Haystack to plan for the long-term and ensure the school's leadership role in the international craft world, maintain our award-winning campus, attract faculty and students, and explore and develop innovative programs—all of which create memorable and trans-

formative experiences. Planned giving is typically done in conjunction with estate planning and is a viable option for donors of all income levels. For anyone considering a legacy gift, Haystack offers several giving options, which can also include significant tax benefits. We encourage you to investigate the following options with your legal and financial advisors:

- **Bequests**
- **Charitable Gift Annuities**
- **Charitable Remainder Trusts and Charitable Lead Trusts**
- **Life Insurance & Retirement Plans**

For more information about planned gifts, please contact Development Director, Ginger Aldrich at (207) 348-2306 or development@haystack-mtn.org.

Maine Sculptor is Haystack's Visiting Artist for Spring Residency, Exhibition

Maine sculptor Randy Regier, whose work is an exploration of how to understand and find community in his relationship to his culture and country, is the visiting artist for Haystack's spring 2011 *Community-Based Artist Residency*. Additionally, work by Randy Regier will be on display at Haystack's *Center for Community Programs* from May 12–June 19. Groups of students from both the high school and elementary school, and the community, will be invited to the exhibition during the second week of the residency.

Randy Regier has worked in the auto-body industry, restored and repaired antique toys, and was a free-lance cartoonist. He received a BFA in Sculpture from Kansas State University and an MFA in Studio Arts from Maine College of Art, Portland. His work has been featured in exhibitions, installations, and is in private and public collections, including Belger Arts Collection, Kansas City, Missouri; and in Kansas, the Marianne Kistler Beach Museum of Art, Manhattan; The Washburn–Mulvane Art Museum, Topeka; Emprise Bank Collection, Wichita; and the Spencer Museum of Art, Lawrence. *The Boston Phoenix* has written of him that,



Randy Regier in his NuPenny Store, which exists as a traveling art installation under the guise of an inaccessible toy store. Photo by Scott Peterman.

"...his work is just beginning to be known, but he may be one of the best sculptors in the country."

Randy Regier's residency was planned as part of Haystack's expanded community programming and because his work directly ties into Dennis Saindon's applied engineering program at Deer Isle-

Stonington High School and with the students' interests. Randy will be in the high school for two weeks as an artist in residence working with a core group of students who will benefit from hands-on experience, learning techniques that Randy has honed, and exposure to new ways of working and thinking about materials. Students, faculty, and members of the local community will also be invited to observe Randy at work, his creative process, and will be encouraged to ask questions.

Haystack's *Community-Based Artist Residencies* are organized by Susan Webster, the school's Community Programs Coordinator.

Randy Regier's residency is supported by Island Education Foundation, a SMART (Schools Make Arts Relevant Today) grant from the Maine Arts Commission, Quimby Family Foundation, and Haystack's Program Endowment.

Student Mentor Program

Mentor Christopher Joyce (left) taught a woodturning workshop in his Deer Isle studio—here he is working with Deer Isle-Stonington High School Junior Owen Simonds. An opening reception for the annual *Student Mentor Exhibition* will be held on Friday, April 15, from 3:00–5:00 p.m. Musical guests, *Route 15*, the Deer Isle-Stonington High School student Jazz Combo, will play from 4:00–5:00 p.m. The exhibition will remain on view until April 29. Gallery hours are Monday–Friday, 9:00 a.m.–5:00 p.m.



Haystack's 2011 *Student Mentor Program* was supported by a SMART (Schools Make Arts Relevant Today) grant from the Maine Arts Commission, the Quimby Foundation, the Maine Community Foundation, and the Ann and Chuck Holland, Betsy Rowland, and Belvedere Funds of Haystack's Program Endowment.

Recent Grant Awards

- **Bar Harbor Bank & Trust**—\$1,000 to sponsor 2011 Gala Dinner & Private Auction
- **Benwood Foundation**—\$5,000 to support Studio Based Learning and exhibitions at the Center for Community Programs
- **Island Education Foundation**—\$1,000 to support Spring 2011 *Community-Based Artist Residency*
- **Morton-Kelly Charitable Trust**—\$5,000 to support historic preservation
- **Save America's Treasures**—\$125,000 to support historic preservation
- **William Penn Foundation**—\$10,000 to support 2011 *Student Craft Institute* and other teen programs

Summer Exhibition— Haystack Architecture: Vision and Legacy

This summer Haystack will mount an exhibition at its *Center for Community Programs* that will examine the impact of Haystack's architecture on architects from throughout the US. The exhibition is being curated by Carol Wilson, FAIA, and will include models of buildings, drawings, and photographs, as well as brief narratives by the architects describing the impact of Haystack and Edward Larrabee Barnes' work on their work. The show's format is based on one developed by Carol for the fall 2010 *storefront for architecture maine* exhibition, mounted in Portland.

A model of Israel Museum in Jerusalem, designed by James Carpenter (James Carpenter Design Associates) will be one of the models in the exhibition. Jamie recently reflected on his work with Ed Barnes:

I worked with Ed on several projects and one in particular is important in its use of glass and integration with Ed's architecture. It is the Christian Theological Seminary windows done between 1983 to 1985...I first went to Haystack in 1969 with Dale

Chihuly to teach in the glass program. I had started Rhode Island School of Design in the Architecture Program and then moved into Sculpture, glass in particular. I think Ed's influence, not just through the CTS windows but through the spatial experience of Haystack had brought me back to architecture... Also, our recently completed renewal of the Israel Museum in Jerusalem—this campus, built in 1964, is not dissimilar to Haystack in that it is organized around a central pedestrian spine, ascending one of the hills surrounding Jerusalem, the Hill of Tranquility.

Haystack Architecture: Vision and Legacy will open Sunday, July 3 at Haystack's *Center for Community Programs* and will remain on view through mid-October, offering participants in the school's fall programs—including attendees at a September conference for Maine architects.

Gallery hours are Thursdays—Sundays, noon–5:00 p.m. For those unable to attend, images and narratives from Haystack's exhibitions are posted on our website, www.haystack-mtn.org/Exhibitions.php once a show has opened.



Discs (2010), bronze, brass, and copper, 3" x 3 1/2", by Patrik Kusek, who will be teaching a metals/pmc workshop during the seventh session, August 28–September 3. Photo by Abby Johnston.

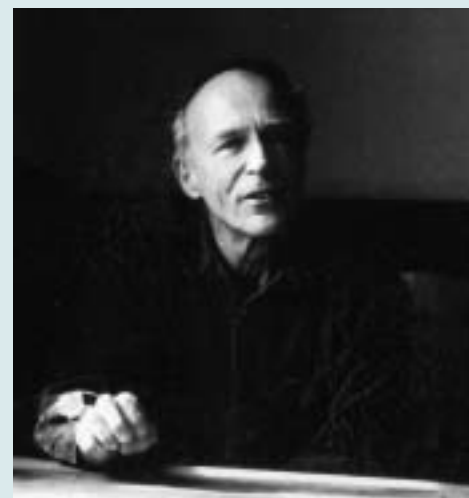
Save the Date

Our 2011 Gala Dinner & Private Auction, which supports scholarships and community programs, will be held on July 15th. Seating is limited. For more information, please contact Development Director Ginger Aldrich at (207) 348-2306 or development@haystack-mtn.org.

2011 Visiting Artists

Visiting artists augment the summer workshop sessions with informal activities and are an integral part of the Haystack experience, providing a wider context for exploring the crafts. This summer writer Bill Carpenter, visual artist Gyöngy Laky, and jazz musician Matthew Shipp will each spend a session at Haystack, working on their own projects and also engaging students and faculty.

Maine writer and poet, **BILL CARPENTER**, who grew up in Waterville, Maine, will be Haystack's visiting writer this summer. He received a BA from Dartmouth College, New Hampshire and a PhD from the University of Minnesota, and taught at the University of Chicago before returning to Maine in 1972 to help start the College of the Atlantic in Bar Harbor, where he continues to teach literature, creative writing, and interdisciplinary studies. Bill Carpenter received the Associated Writing Programs award in poetry for *The Hours of Morning* (University Press of Virginia, 1980) and the Samuel French Morse award for *Rain* (Northeastern University Press, 1985).



Bill Carpenter will be Haystack's visiting writer during the second session, June 12–24. Photo by MaJo Keleshian taken for the book jacket of Carpenter's *The Wooden Nickel* (Little-Brown, 2002).

His two novels are *A Keeper of Sheep* (Milkweed Editions, 1996) and *The Wooden Nickel* (Little-Brown, 2002).

During his residency, Bill Carpenter will lead workshop sessions that will focus on writing about art in the broadest sense: poems, prose poems, reflections, or reminiscences on one's personal experiences with the world of paintings, sculpture, movies, music, theater, craft, and dance. He will also write an essay reflecting on craft, which will be published as part of Haystack's monograph series.

GYÖNGY LAKY is a San Francisco sculptor, an American Craft Council Fellow, and Professor Emeritus at the University of California, Davis, where she was also Chair of Art in the mid-1990s. She received a BA and an MA from the University of California, Berkeley. Her work has been in exhibitions in the US, Europe, South America, and Asia, and temporary, site installations have exhibited in the US, Canada, England, France, Austria, and Bulgaria. Gyöngy Laky was a National Endowment for the Arts recipient. The Bancroft Library at the University of California, Berkeley, published her oral history and her papers are in the Archives of American Art, Smithsonian Institution, Washington, DC. www.gyongylaky.com

During informal afternoon sessions, Gyöngy Laky will focus on the idea of exploring the unexpected, based on interactions with Haystack's environment of nature and nurture, and will discuss her creative process.

MATTHEW SHIPP is a jazz pianist known for his classical bent. Growing up in Wilmington, Delaware, he was influenced by 1950s jazz. At the age of five he learned piano and later studied classical piano and bass clarinet. Matthew Shipp studied for a year at the University of



That Word (1989), orchard prunings with electrical wire, approximately 90"x 140"x 48", by Gyöngy Laky (in photo), who will be the visiting artist during the fourth session, July 17–29. Photo by Barbara McKee.

Delaware and attended the New England Conservatory of Music in Boston, Massachusetts, for two years, and in 1984 moved to New York. Matthew Shipp was a sideman in the David S. Ware Quartet and for the legendary Roscoe Mitchell's Note Factory before deciding to concentrate on his own music. He has recorded a number of duets with leading musicians including Mitchell, William Parker, and Mat Maneri, and has recorded with a host of jazz labels—most notably a number of chamber jazz cds with Hatology in the 1990s and with Thirsty Ear, including curating and directing their Blue Series (2000–2010). Matthew Shipp's acclaimed recordings include *Equilibrium* (2002), *Harmony and Abyss* (2004), *One* (2006), *Piano Vortex* (2007), *Harmonic Disorder* (2009), and *4D* (2010).

While at Haystack, Matthew Shipp will lead workshop sessions that will explore what it means to be an improvising artist, as well

as the esthetics and psychological motivation that go into the lifestyle of a creative musician and its applicability to all the arts.

Support for musical performances comes from Haystack's Hy Frumkin Fund.

Matthew Shipp's residency at Haystack is in conjunction with the 11th Annual Deer Isle Jazz Festival at the Stonington Opera House, produced by Opera House Arts, August 5–7, 2011.

www.operahousearts.org.



Pianist Matthew Shipp will be Haystack's visiting musician during the fifth session, July 31–August 12. Photo by Lena Adasheva.

Haystack People, News & Notes

HAYSTACK STAFF

NEW BUSINESS MANAGER

MORGAN COUSINS

has been hired as Haystack's business manager. Morgan, who lives in East Blue Hill, Maine, has a BA degree in Mathematics with a minor in Secondary



Morgan with Chance, who is a frequent visitor at Haystack.

Education from Maine's St. Joseph's College. She has worked as a staff accountant at Blue Hill Accounting, LLC as well as provided private bookkeeping and payroll accounting services to businesses in the area.

Morgan is married to Adam Cousins, an estate caretaker and fisherman. They have two dogs, Chance and Dozer.

"Although only for a brief time, I was honored to have worked with Ingrid [Menken] and humbled by the lasting impact she has had on all associated with Haystack. It is truly rewarding to work with such a charismatic and passionate group of people in a beautiful location. Joining

Haystack has been an amazing experience and I look forward to the years ahead."

Haystack Administrative Assistant, **CAROLE ANN FER**, is representing the school at the 45th NCECA (National Council on Education for the Ceramic Arts) Conference in Tampa-St. Petersburg, Florida, March 30–April 2.

Haystack Director, **STUART KESTENBAUM**, was elected to the American Craft Council's board of trustees.

Haystack's Facilities Manager, **EUGENE KOCH**, attended a week-long Fab Lab training session at the Massachusetts Institute of Technology's Center for Bits and Atoms, in January.

ELLEN WIESKE, Haystack's Assistant Director, has work included in Maine's *2011 Portland Museum of Art Biennial*—on view April 7–June 5.

Congratulations to **BETSY WISH** of Kittery, Maine who won this year's raffle to attend a 7th session workshop for free!

MEMORIAL GATHERING

On Saturday, June 25th, family and friends will gather at Haystack's Gateway Auditorium in celebration of **Ingrid Menken** (1952–2010), who was Haystack's business manager for the last 13 years and served as the school's treasurer for 8 years prior to that. More details will be available as the date approaches. Please contact the school with any questions.

HOUSEKEEPING AND KITCHEN

WORKERS—Needed for September–October 2011. Housing available on campus. Contact Haystack for job descriptions and application information.

VOLUNTEERS Needed for Pre-Session and the Center for Community Programs

—Pre-session will be held between May 15–19 and May 22–26. We'll provide the room and board in exchange for your help with getting the campus ready for summer. Haystack is also seeking volunteer support at the *Center for Community Programs* once the summer exhibition opens. Contact Haystack for more information.



To A Poet Passing (2006), acrylic on canvas, 8' x 5', by Ron Shuebrook, who will be teaching a drawing/painting workshop during the first session, May 29–June 10. From the collection of the Glenbow Museum, Calgary, Alberta.

Haystack's 2nd Online Auction Raises Over \$6,500 for Scholarships and Community Programs

Our online auctions support creativity through the sale of work made by world-renowned artists who have taught at Haystack. From November 29–December 5, 2010 Haystack held its second online auction, raising over \$6,500 to benefit the school's scholarship fund and continuing improvements to our award-winning campus. Twenty-four items were featured in the auction.

Haystack thanks the many generous donors, staff, board members, and auction participants who contributed to the success of the online auction.

Online Auction Donors

Boris Bally
Sonja Blomdahl
Emily Brown
Carole Ann Fer and
Rosalie Guy
Pat Flynn
John Garrett
Jenna Goldberg

Ann E. Grasso
Pat Hickman
Ayumi Horie and Sara Varon
Lissa Hunter
Matt Hutton
Jeanne Jaffe
Stuart Kestenbaum
Tracy Krumm
Chris Leith

Xiaping Luo donated by
Helen Drutt English
Christy Matson
Alleghany Meadows
Cynthia Schira
Bill Underhill donated by
Paul Nowicki
Jason Walker
Jack Wax

2011 Annual Fund Donors

Haystack's 2011 annual appeal has raised \$179,804 from 854 donors (107 from first time donors to the annual fund) as of March 7, 2011. The lists below include donations received since the Fall 2010 issue of *Gateway*. Please contact us if you find a correction is in order. To make a gift now please contact us at (207) 248-2306 or haystack@haystack-mtn.org, or donate securely online at www.haystack-mtn.org.

ANNUAL APPEAL 11/1/2010– 3/7/2011

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Karin Abromaitis
Elizabeth Adams &
Alex Sierck
Robert & Pamela Adams
Tom Adams
David-Brooks Goldsmiths
Finn Alban
Sean Albert
Nathaniel &
Virginia Aldrich
Polly Allen
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Rebecca Blunk
Brita Holmquist Bonechi
Melody &
Garrett Bonnema
Richard F. Boyd &
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Leonard Brooks
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Cathy & Joseph Cohen
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Twin-Risers—Teapot (2007), sterling silver, 8 3/4 x 4 x 15 1/4", by Tom Muir, who will be teaching a metals workshop during the first session, May 29–June 10. Photo by Tim Thayer.



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