



FROM THE DIRECTOR

The wonders of travel can sometimes be as simple as figuring out where to get coffee, seeing the light fall on a landscape that you have never encountered before, or deciphering an advertisement in another language. In those moments, everything is new. I got to have this open-eyed experience this winter when Haystack's trustees gave me a four-month sabbatical leave in recognition of having served as director for the last twenty-five years. Beginning in December, my wife Susan Webster and I traveled to New York City, Oregon, New Mexico, and Paris. In between these trips we would return to Maine, where we could shovel snow and scrape ice and be amazed by the clarity of light after a winter storm, crows against a blue sky.

We wanted to explore new places, but we also wanted to have a routine—making time for reading, writing, and working on art, while allowing some time for nothing in particular too—like an extra hour of sleep.

At the beginning of March we went to Paris for two weeks. The last time that I had been there was many years ago just after I had graduated from college. Back then I had stayed in a room on the seventh floor and remember practicing counting those many steps in French on my way upstairs. This time we also stayed in a seventh floor walk-up, and I could continue to practice, and also make my way in the present tense through interactions in cafes and stores.

Paris is a city of remarkable cultural resources and everywhere we went we were rewarded in our looking—from the Luxembourg Gardens with its manicured trees to the glowing limestone of Sacré-Coeur Cathedral to the pastries in the store windows. We purchased a museum pass so that we could go as often as we wanted to some of world's great arts institutions like



Plants on the Edge of the North Carolina Hills (2012), Cotton, Jacquard woven shibori, dyed with indigo, weld, pomegranate and madder, 56" x 56", by Catharine Ellis, who will be teaching a weaving workshop during session 5, August 10–22, 2014.

the Louvre and the Musée d'Orsay. Many of the museums were full, with people waiting in lines to get in. When we were at the Louvre, there were so many people with cameras surrounding the Venus de Milo that it looked like a press conference in ancient Greece.

Among all these museums, there was a small one in a relatively modest building, just off the large plaza of the Pompidou Center—the Atelier Brancusi. It's a reconstruction of Constantin Brancusi's sculpture studio where he had worked from 1916 until his death in 1957. Brancusi had bequeathed his studio to France—full of sculptures and tools—on the condition that it be reconstructed exactly as it was on the day of his death.

This was the quietest museum that we visited. The four studio rooms are behind glass, but it's as if we were right in his

studio, feeling the power of the work and the role of the maker. There are sixty-one sculptures in wood, stone, plaster, and bronze—his tall *Endless Columns*, graceful abstracted birds, and geometric forms. His workbench is there with the art—a simple forge, grinders, hammers, tongs, ropes, and pulleys. These were tools that anyone could use—and nothing out of the ordinary—next to an extraordinary lifetime of work. It was like a studio walk-through at Haystack at the end of a session when everything is cleaned up and the work can speak for itself. And wherever our work ends up, it is in the studio where it all begins—the place where we want to have the routines that anchor us and at the same time be as surprised as travelers in a new land.

Stuart Kestenbaum

Center for Community Programs



Phoebe Joy Zildjian from George Stevens Academy, Blue Hill, worked with jeweler/sculptor Sarah Doremus, in her Deer Isle, Maine, studio. Photo by Hannah Barrows

Haystack's Mentor Program

This year marks the 16th year for Haystack's *Mentor Program*, which connects local teens with artist mentors from the area. Twenty-six students from three area high schools participated in workshops with professional artists from the area, from January through April. The 2014 mentors included: Mark Bell (porcelain clay/wheel-throwing), Anne-Claude Cotty (pinhole photography), Sarah Doremus (metals/found objects), Sihaya Hopkins (glass beadmaking), Vaino Kola (drawing), Chris Leith (weaving), Farrell Ruppert (blacksmithing), and Ellen Wieske (metals).

The program culminates with an exhibition of student and mentor work at Haystack's *Center for Community Programs*. An opening reception was held Sunday, April 13, from 3:00 to 5:00 p.m., and the show will remain on view until May 3. The *Mentor Program* is coordinated by Haystack's Community Programs Coordinator, Hannah Barrows.

Haystack's 2014 *Mentor Program* is supported by the Ann and Chuck Holland, Betsy Rowland, and Belvedere Funds of Haystack's Program Endowment.

fab lab

When Haystack, in partnership with the Massachusetts Institute of Technology (MIT), established a digital fabrication lab (fab lab) on the school's campus in 2011, the studio became available to participants in Haystack's summer programs—as a way for them to experiment with new technologies and augment their studio practices.

Recognizing that the fab lab would also be a tremendous resource for our community, Haystack began to expand access to its fab lab by developing digital fabrication training sessions for local students and educators.

The school has received grants from a number of sources supporting these efforts. For the past two years Haystack has been offering training sessions for students and educators from the arts and industrial arts programs at the Deer Isle-Stonington High School, Deer Isle-Stonington Elementary School, and Blue Hill Consolidated School. Training sessions are held during the winter and spring months, when Haystack's fab lab equipment is housed in the school's *Center for Community Programs*. These sessions are led by two technicians from the Rhode Island School of Design and AS220—a Rhode Island-based arts organization that has a fab lab in place.

In 2012 Haystack received funding from an anonymous foundation to support additional initiatives through the Haystack fab lab—digital fabrication training for area students and educators and also training for local educators and Haystack staff to earn a diploma through Fab Academy, a program through MIT's Media Lab.

Thanks to the grant, which provided \$25,000 for both 2013 and 2014, Haystack was able to begin the Fab Academy compo-

ment this year, allowing participants from the Island and Blue Hill Peninsula communities to take the distance-learning course for free and have unlimited access to the Haystack fab lab.

Intended for those interested in developing skills and knowledge on the digital fabrication tools and equipment, Fab Academy participants plan and execute a new project each week, document their work, and create a portfolio of technical accomplishments. Progress toward the diploma is evaluated by acquired skills rather than time or credits—the Fab Academy diploma consists of a five-month (January–May 2014), part-time student commitment and is the result of the sum of Fab Academy certificates. A key feature of the fab lab training is that it enables Fab Academy graduates to train others, which will benefit Haystack, participants in the schools' programs, and the local community.

Area residents participating in this year's Fab Academy include: Markus Ford, Technology Coordinator for the Deer Isle-Stonington Elementary School and High School; Mickie Flores, Science Teacher at Deer Isle-Stonington Elementary School; Matt Jurick, Technology Coordinator for The Blue Hill Consolidated School; Jonathan Doolan, Haystack's Studio Technician; and auditing the course is Hannah Barrows, Haystack's Community Programs Coordinator.



December 2013 training session at Haystack's *Center for Community Programs*.

Summer Exhibitions

This summer Haystack will mount three exhibitions at the school's *Center for Community Programs*.

June 1–July 9

Matthew Shlian:

Recent Work in Folded Paper

Visual artist and paper engineer Matthew Shlian, who will be a visiting artist at Haystack from June 22 to July 3, creates kinetic sculptures by manipulating paper through folding, scoring, pleating, and other techniques.



Warped Stellation, by Matthew Shlian, 2008. Paper, 14" x 14" x 14".

July 19–20

Combat Paper

Combat Paper, a veteran-run arts organization based in New Jersey, will lead workshops in writing and visual arts for invited veterans at Haystack's *Center for Community Programs*, July 14–18. This



Haystack residents participate in a Combat Paper NJ workshop during the summer of 2013.

two-day exhibition will feature some of the work made during those workshop sessions. The partnership with Combat Paper is part of a broader effort to encourage military veterans to participate in our programs. Read more about this initiative under **Combat Paper** on page 6.

July 27–August 31

Made in Maine: Work by Recent Fellowship Recipients

This exhibition will feature work by four recipients of functional craft and visual arts fellowships from the Maine Arts Commission in 2012 and 2013: Robin Martin Cust, Alicia Eggert, Anna Hepler, and Ellen Wieske.

For gallery hours and for anyone unable to attend the exhibitions, images of work included in the shows, along with

narratives, will be posted on our website at www.haystack-mtn.org/exhibitions.php.



Vertical Monologue, by Robin Cust, 2011. Sterling, steel, Cast and Fabricated, 3 1/4" x 9/32" x 1/8".

Save the Date

Our annual Gala Dinner and Private Auction will be held on July 11. The event, held on Haystack's main deck and dining hall, will be catered by *Blue Hill Catering* of Blue Hill. Selected artworks by Haystack faculty and others, and unique goods and services will be auctioned off throughout the evening by the school's

Director, Stuart Kestenbaum.

Bar Harbor Bank & Trust and Tradewinds Marketplace are business sponsors for this year's event.

The cost to attend is \$175 per person, or \$500 patron and \$1,000 sponsor-level donations. Limited seating is available. Tables may be reserved. If you would like

to attend, please contact Haystack's Development Director, Ginger Aldrich, at (207) 348-2306 or development@haystack-mtn.org. The Gala Dinner and Private Auction supports Haystack's scholarship fund and community programs.

Recent Grant Awards grants received since Fall 2013 Gateway

- **AIDA (Association of Israel's Decorative Arts)**—\$15,730 to fund fellowships for 7 Israeli art and design students to attend workshops this summer
- **Anonymous**—\$25,000 for general operating support
- **Bar Harbor Bank & Trust**—\$1,500 to sponsor the 2014 Gala Dinner & Private Auction
- **Betterment**—\$15,000 (\$5,000 for 3 years) to support Haystack's 2014, 2016, and 2018 *Cultural Summit: A Gathering of Maine's Arts Leaders*
- **Broad Reach Foundation of the Maine Community Foundation**—\$10,000 to support a one-week Combat Paper Project and exhibition at Haystack and two scholarships for combat veterans to attend a two-week workshop at Haystack this summer
- **John & Robyn Horn Foundation**—\$7,500 to support 2013 *Haystack Art Schools Collaborative*
- **Hampton Roads Community Foundation**—\$5,000 from a donor-advised fund for general operating support
- **Stephen and Tabitha King Foundation**—\$5,000, as a result of a grant application, to support the fab lab
- **LEF Foundation**—\$2,000 for general support
- **Morton Kelly Charitable Trust**—\$5,000 to support *Student Craft Institute*
- **NEA (National Endowment for the Arts)**—\$20,000 to support 2014 *Open Studio Residency*
- **Lenore G. Tawney Foundation**—\$15,000: \$10,000 toward the Lenore G. Tawney Scholarship Fund and \$5,000 for twelve scholarships for students to attend Haystack's 2014 Summer Conference
- **Tradewinds Marketplace**—\$1,000 to sponsor the 2014 Gala Dinner & Private Auction
- **Windgate Charitable Foundation**—\$2 million to establish the Windgate Foundation Endowment for Programs

Haystack Receives \$2 Million Grant from the Windgate Charitable Foundation

Haystack Mountain School of Crafts has received a \$2 million grant from the Windgate Charitable Foundation—the largest gift the school has ever received—which will be used to endow the school's new *Open Studio Residency* program.

In 2012, Haystack received a multi-year, \$300,000 grant from the Windgate Charitable Foundation to support the three-year (2013–2015) pilot phase of the residency.

This recent gift—the Windgate Foundation Endowment for Programs—is an unrestricted one, providing Haystack flexibility in its programming for this and other initiatives. This support allows the school to offer the two-week program at no cost to participants and provides the long-term support needed to offer the residency—which replaces one of Haystack's workshop format sessions—as an ongoing part of its regular programming. Funds from this award will be used to support the program from 2016 onward.

There are many residency programs in the country, each with its own format and style. Haystack's residency is distinguished by its collegiality, with artists working side-by-side in open studios, and by the involvement of thinkers and makers from other fields as well. The *Open Studio Residency* also breaks new ground for Haystack as an institution, extending the use of the school's studios and facility. The program gives makers the time and place to investigate new ideas, which can have a significant impact on the craft field.

Haystack's six studios (ceramics, fiber, graphics, iron, jewelry, and wood) are open to participants to work alongside one another and move among the

studios, as well as the school's new digital fabrication lab (fab lab). Technicians are in the studios to provide advice and assistance with projects, as needed. In addition to open studio time, Haystack structures time for makers to share work and discuss ideas. This open format makes great use of the studios and gives participants another way to focus on creative process, craft practice, and materials.

For all of Haystack's programs, the artist is at the center of the creative process. One resident, who participated in the 2013 residency, wrote this about her experience: "Being completely supported as an artist—working in the studio all day, every day, without the pressure to produce a finished product. Getting to know other artists, seeing their work and being in an atmosphere of a thriving, humming, and creating place."

"We're particularly pleased to receive this award from the Windgate Charitable Foundation, whose past support has allowed us to expand our vision of how craft and creative process can be integrated with other fields," said Stuart Kestenbaum, Haystack's director. "These funds will enable us to continue investigating new ideas relating to craft practice, and provide opportunities for makers to explore new ideas for their own work."

Over 360 people applied for the 2014 *Open Studio Residency* and the review process was rigorous. Fifty residents, representing a broad range of disciplines, from 21 states and 4 countries, are expected to attend.

Endowed Funds

NEW SCHOLARSHIP FUND ESTABLISHED

The George VanOstrand Scholarship Fund was recently established by George VanOstrand, of Ontario, Canada. George has attended a total of thirteen Haystack workshops, his first in 1977.

When creating the scholarship fund, George explained, “Attending many sessions at Haystack with world-class artists has given me a confident skill-base in my medium. More important is the magical atmosphere achieved in the Haystack community, which fuels the creative spirit. With this scholarship I wish to help others share the Haystack ‘experience.’”

The George VanOstrand Scholarship Fund will cover room, board, and tuition for a student to take a workshop at Haystack annually. The first scholarship from this fund will be awarded in 2015.

Updates

LENORE G. TAWNEY SCHOLARSHIP FUND

The Lenore G. Tawney Scholarship for an emerging artist illustrating exceptional talent was established by the Lenore G. Tawney Foundation in 2004. This year, trustees of the Foundation awarded Haystack with an additional \$10,000 to increase the endowment, helping to ensure the long-term stability and growth of the fund.

Haystack’s scholarship endowment currently has 78 named funds. The school awards nearly 125 scholarships and fellowships annually for students to attend workshops. A named scholarship can be created with a gift of \$25,000, and a fellowship can be created with a gift of \$35,000.

Haystack’s endowment funds, now totaling \$5 million, support scholarships, faculty and visiting artists, innovative programs, and facilities. If you are interested in learning more about the endowment funds, contact Haystack’s Development Director, Ginger Aldrich, at (207) 348-2306 or development@haystack-mtn.org.

Lenore Tawney (1907–2007) was recognized for her groundbreaking contributions to fiber arts. She was also well known for her work in collage and assemblage. Lenore Tawney exhibited nationally and internationally, and her work is represented in numerous public and private collections. She was honored with several awards including the American Craft Council’s Gold Medal in 1987.

Lenore Tawney had good memories of time spent at Haystack and had great respect for the school and its important mission. Through this scholarship she hoped to provide firsthand experiences for talented, young makers.

An award from the Lenore G. Tawney Scholarship covers room, board, and tuition for a student to take a workshop at Haystack annually.

PENINSULA SCHOLARSHIP FUND

Last fall we reported that a new Peninsula Scholarship Fund was being created for a recent Deer Isle or Blue Hill Peninsula high school graduate to attend a

Haystack workshop. Haystack Trustee Betsy Rowland and Metals Instructor Bob Ebendorf established the fund with initial gifts, and since last fall, more donors have contributed, raising a total of \$21,300 toward a \$25,000 goal.

Haystack is notifying residents in the Island and Blue Hill Peninsula areas of the new scholarship supporting young adults from their communities, to let them know how to contribute and help us reach our goal. If the scholarship is fully funded this year, the first Peninsula Scholarship will be awarded in 2015.

Current donors to the Peninsula Scholarship Fund:

Mary Ann Allen
Bob Ebendorf
Ann and Charles
Holland
Laveryl Lower

Betsy Rowland
Joan and Pablo
Sorensen
Mary Trevington

To make a donation to the fund, you may send a check made out to Haystack, with “Peninsula Scholarship Fund” in the subject line; or you may pay with credit card by calling us at (207) 248-2306, or donate securely online at: www.haystack-mtn.org.

Combat Paper

In 2013, Haystack collaborated with the organization, Combat Paper (www.combatpaper.org)—a group of veterans that leads other veterans in art-making workshops—using their uniforms to make paper, and then using the paper to make art (and also write) about their combat experiences. It was started by Iraq and Afghanistan veterans, but has grown to include Vietnam and Korean veterans as well. The organization is based out of studios throughout the U.S. and has traveled to Canada, England, Scotland,

Northern Ireland, and Kosovo, providing workshops, exhibitions, performances, and artists’ talks.

Last summer Combat Paper offered a public presentation and a daylong workshop for Haystack session participants on the school’s campus. This year, we are expanding our involvement with Combat Paper. Combat Paper will be providing a one-week workshop for invited area combat veterans (July 14–18), followed by an exhibition at Haystack (July 19–20), and we will be providing fellowship support

for two veterans, identified by Combat Paper, to each take a two-week workshop during Haystack’s 2014 summer sessions. We hope to continue to expand upon this partnership and attract more veterans, to participate in our programs.

You can view a PBS piece about the organization’s work at www.printnj.org/combat-paper.

The program is supported by a grant from the Broad Reach Foundation of the Maine Community Foundation.

Haystack's 5th Online Auction Raises Over \$4,500 for Scholarships and Community Programs

Haystack held its fifth winter Online Auction, which included 21 items and raised over \$4,500 in support of continuing improvements to our award-winning campus and our scholarship program.

Congratulations to the winning bidders and thanks to all who participated. A special thanks also to the generous donors and artists represented in the online auction.

Boris Bally	Ingrid Menken Estate
John Cogswell	Richard Notkin
Amanda Degener	Jan Owen
Julia Galloway	Brian Pike
Stuart Kestenbaum	Amelia Poole
Mitch Lyons	Barbara Putnam
Mandana MacPherson	Bunzy Sherman
Tim McCreight	Michael Stasiuk
Wesley McNair	Bob Trotman
	Marlene True

Haystack's online auctions are an excellent venue for sharing the work of incredible artists who lead workshops at Haystack and who have influenced, and been

impacted, by the school. Here is what some of the artist donors had to say about contributing to this year's online auction.

Haystack is such a treasure and it is really wonderful to be able to support it in so many different ways.

Mandana MacPherson, designer/artist/educator

It is always a pleasure to be a part of Haystack. Haystack knows how essential it is to support artists, and treat them as valuable assets.

Richard Notkin, ceramacist

I heart Haystack!

Boris Bally, artist, metalsmith

For two weeks, ten years apart, I taught ClayPrinting in that magical place in Maine called "Haystack". The synergy there helps to find oneself. My memory of being there still illuminates my soul.

Mitch Lyons, clay printing artist

Haystack Publishes 29th Monograph

Sixty by Sixty was written by Maine writer Bill Roorbach as part of his 2013 residency as a visiting writer during last summer's third session, July 14–26. The essay is about the power of collaboration. Written in his sixtieth year, Bill presents a mosaic of sixty juxtaposed sections, each of exactly sixty words.

BILL ROORBACH's newest novel is *Life Among Giants* (Algonquin, 2012). Other books include *Temple Stream* (RandomHouse, 2006); Flannery O'Connor Prize winner *Big Bend* (Georgia, 2000); *The Smallest Color*, a novel (Counterpoint, 2001); *Into Woods* (Notre Dame, 2002), and *Summers with Juliet* (Houghton Mifflin, 1992). His craft book, *Writing Life Stories* (Story Press,

2008), is used in writing programs worldwide. Recently, Bill was a judge on the Food Network. His work has appeared in *Harper's*, *The Atlantic*, *Playboy*, *The New York Times Magazine*, *Granta*, *New York*, and many more.

Sixty by Sixty is a reflection on his interactions in the Haystack community, his own journey as a writer and observer, and the power of collaboration. Bill Roorbach's essay is the 29th publication in the series.

The monograph is distributed to art schools and libraries throughout the U.S. For a complete list of monographs and ordering information, contact Haystack at (207) 348-2306 or visit www.haystack-mtn.org/monographs.php.

When is working together truly collaboration, and when is it merely employment? People must be equals to collaborate, no? If not equals in talent (always there's going to be an imbalance), then in contribution. But what does that mean? We put in the same hours, and therefore we're equal? No, it's something other than time, and something other than power.

Excerpt from *Sixty by Sixty*

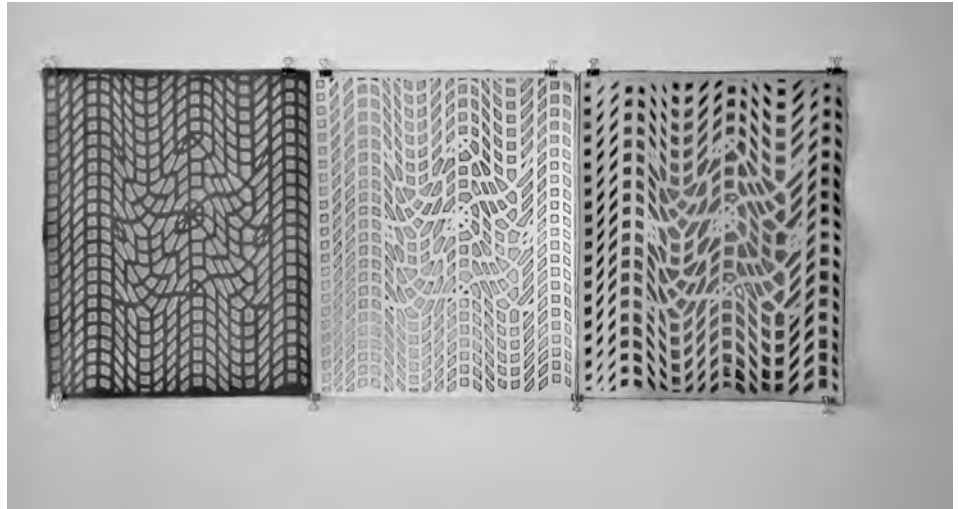
Haystack People, News & Notes

HAYSTACK STAFF

Haystack's Assistant to the Registrar, **CAROLE ANN FER**, represented the school at the 46th NCECA (National Council on Education for the Ceramic Arts) Conference in Milwaukee, Wisconsin, March 19–22.

Haystack Director, **STUART KESTENBAUM**'s most recent book of poetry, *Only Now* (Deerbrook Editions) will be published in April 2014.

ELLEN WIESKE, Haystack's Assistant Director, is celebrating her 20th year at Haystack. Her work was in the exhibition *Line Drawings: New Works by Ellen Wieske* at the Heritage Gallery, New Bedford Art Museum, Massachusetts from January 17–March 15; and was part of a panel, *Common Threads*, at the Museum on March 8, in conjunction with a month-long city-wide celebration using fiber as the inspiration.



Web (2010), 3-panel stenciled blow-out of multi-colored/laminated cotton and linen, 20"x48", by Paul Wong, who will be teaching a papermaking workshop during session 2, June 22–July 4, 2014.

VOLUNTEERS NEEDED FOR PRE-SESSION, CENTER FOR COMMUNITY PROGRAMS, AND DEVELOPMENT OFFICE

HOUSEKEEPING AND KITCHEN WORKERS

Needed for September–October 2014. Housing available on campus. Write or call Haystack for job descriptions and application information.



Visitors (2012), mushroom installation, *Slocum River Project*, South Dartmouth, Massachusetts, pine/oak, 20 pieces ranging 3–42" diameter and 6–26" height, by Stephen Whittlesey, who will be teaching a wood workshop during session 1, June 8–20, 2014.

Planned Giving

If you are interested in enhancing your income, you might want to consider establishing a life payment gift to Haystack through a Charitable Gift Annuity. Through this program, fixed quarterly payments would be made to you during your lifetime. According to the current American Council on Gift Annuities rate chart for a single life annuity, if you are age 65, you would receive 4.7% per year; at age 75 the rate is 5.8%; and for those age 85 it is 7.8%. The effective rate of return may be higher when you consider income and capital gains tax savings. Please contact Haystack's Development Director, Ginger Aldrich, for a personal illustration: development@haystack-mtn.org or (207) 348-2306.

2014 Annual Fund Donors

Thanks to your generous support, Haystack's annual appeal has raised \$218,813 from November 1, 2013 through March 31, 2014. We had gifts from 779 donors—including 113 first time contributors. If we've omitted your name, please let us know. It's not too late to donate, either on line or by sending in the form in the newsletter. Your gifts make it possible for Haystack to thrive!

SESSION SPONSOR (\$10,000+)

Anonymous
Chuck & Ann Holland
Joan & Paul Sorensen

PROGRAM UNDERWRITER (\$5,000+)

Elizabeth Bishop
Katherine Cheney & Tom Chappell
Eduard & Rayanne Kleiner
Macy & Robert Lasky
Marlin & Ginger Miller

SEASON SUPPORTER (\$2,500+)

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A. G. Bishop Trust
Susan Haas Bralove & Steven Bralove
Emily J. & Robert S. Harrison
Catherine M. Marden
Betsy Rowland
Claire Sanford & Charles Crowley
John Gifford & Bridgid Sullivan

SESSION SCHOLARSHIP SUPPORTER (\$2,500+)

Marcia & Seymour M. Sabesin MD
Kiki Smith

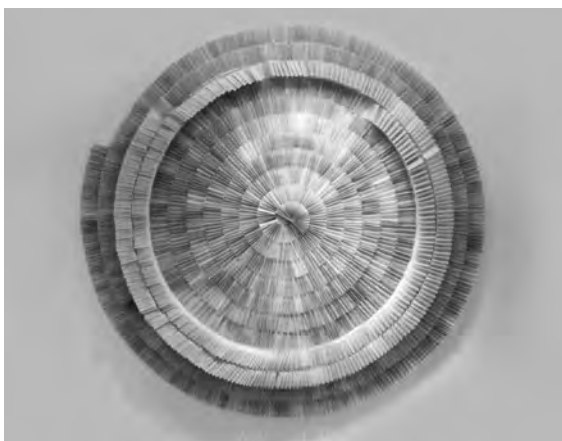
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Craig Abramson
Clare Murray Adams
Robert & Pamela Adams
Tom & Mimi Adams
Lynn Agnew
Heather Albert-Knopp & Erich Reed
Nathaniel & Virginia Aldrich
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Alison Banks
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Mary Barnes & Peter Neill
Debra Barnett
N. W. Barrett Gallery
Janet Bass
Sue Baum
Carole Beal
Edith Beatty & Jeff Kilgore
Chris Becksvoot
Jeffery Becton
Larry Beede
Jessica Beels
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Ken Botnick
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Elaine Bourbeau
Cynthia & Al Boyer
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Lloyd DesBrisay
Josh DeWeese & Rosalie Wynkoop
Nancy H. Dewey & Michael B. Wood
Susan Dewsnap
Gabrielle Dietzel
Catherine Dittmore
Kay Dolezal
Lynn Dolnick
Sandi Donnelly
David & Barbara Dornfeld
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Alexander Dorsk
Hillary Dorsk
Susan Douglass
Susan T. Downe & Charles Mackenzie
David & Thelma Driskell
Drukker Foundation
Robert Ebendorf & Aleta Braun
Molly Eberle



Words Unspoken: 37,499 Days, January 1, 1983-1993, detail (2007-2009), diary entries printed on vellum, approximately 8' diameter, 3" deep, by Ann Wessmann, who will be teaching a fiber/mixed media workshop during session 3, July 13-25, 2014.

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 Helene Eiber
 Sarah & Robert Eldridge
 Eli Lilly & Company
 Foundation
 Pamela & George Elias
 Theresa Ellerbrock
 The Elliott Family
 Elliott & Elliott
 Architecture
 Catharine Ellis &
 Kent Stewart
 Gary Ellis
 Leslie English
 Hilary Ervin
 Sally Eshleman
 David & Karen Estey
 Emilyn & Kurt Eto
 Francine Even
 Tony & Sarah Everdell
 Evan Fable
 Celie Fago
 Avery & Pat Falkner
 Lisa Farago & Drew
 Dumsch
 Celine Farrell
 Paul & June Farrow
 Bonnie Faulkner
 Gibson & Renee Fay-
 LeBlanc
 Judith Feinstein
 Kristin T. Fellows
 Molly Felton
 Joe & Isabel Ferguson
 Barb & Bruce Fernald
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Opaque Yellow Cups (2007), blown glass, 8"-10", by James Mongrain, who will be teaching a glass workshop during session 5, August 10-22, 2014.

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Hobnail buckle, antique steel hob nails and forged steel buckle, 2" diameter, and hand dyed leather belt, 1" wide, by Erica Gordon, who will be teaching a blacksmithing workshop during session 6, August 24–30, 2014.

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Cosmic Adinkra (2010), bisque-fired stoneware, acrylic, and colored pencils, 50" x 32" x 12", by MaPó Kinnord-Payton, who will be teaching a clay workshop during session 4, July 27–August 8, 2014.

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Insertion (2006), blown, coldworked, and sandblasted glass, approximately 17" x 8" x 8", by Kari Håkonsen, who will be teaching a glass workshop during session 3, July 13–25, 2014. Photo by Siri Kjernlie.

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