

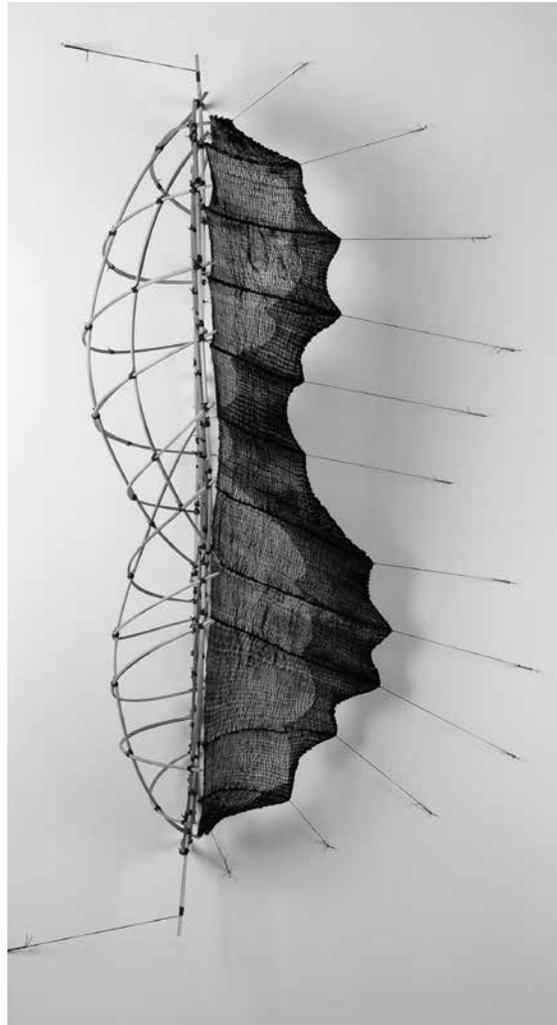


FROM THE DIRECTOR

Spring is doing its best to take hold on Deer Isle following what has been a very mild winter. Even so, there is nothing quite as satisfying as knowing the seasons are shifting, and with this, Haystack's summer season approaches.

As director, the fall was spent getting my feet on the ground and understanding the day-to-day workings of the organization that allow it to flourish. There is a seemingly effortless quality in how the school runs, and this is truly the result of our staff's many years of collective experience and the core mission we return to as a way of evaluating every decision we make. This winter, I traveled to different parts of the country to spend time with people connected to Haystack. I visited students, former faculty, artists-in-residence, collectors, writers, gallery owners, archivists, and curators; some of whom have been here only once, while others have had lifelong relationships stretching back to the earliest days of the school. Each of these conversations has been a privilege and since taking these trips, hardly a day goes by that I do not think about the larger implications of the work we do at Haystack, both the impact it has on individual people as well as the ways in which the school has helped to shape an entire field.

On two occasions I had the opportunity to be in Washington, DC and each of these trips was tied, in some way, to the Smithsonian's Renwick Gallery. Following a major renovation, the museum reopened last year with the exhibition *Wonder*, which has become one of the



Selfsame (2010), shibori dyed and shaped silk, bamboo, 50" x 27" x 16", by Mo Kelman who will be teaching a fiber/mixed media workshop during session 3, July 17-29, 2016.

most highly celebrated shows of the year, drawing more than 500,000 visitors since November alone. Like any good exhibition, the show has generated challenging conversations about the role of the museum, the definition and boundaries of craft, and questions of whose work was included and why. These are healthy conversations that we should always have, and the show encourages this in a highly public and accessible place. *Wonder* is also a beautiful show that underscores

labor, making, materiality, and the ability art can have to reveal the unexpected, and it was a remarkable to walk through the exhibition watching crowds of people experience joy as a result of the work.

While looking at Janet Echelman's work in the show, I thought about Haystack. Hanging from the ceiling of the Renwick's Grand Salon, her piece is a very large woven structure consisting of fifty-one miles of twine. The work appears to effortlessly float above the ground, not unlike the structures that comprise our campus. A description of the work by the museum reads, "...It takes on volume while seeming to deny mass." While often conflated, these two qualities are actually quite different and on my way back to Deer Isle, I kept thinking about how this reflects Haystack's identity, both through our broad reach and our intentionally scaled campus. The school is the right size for the way we teach, for the community we create, and for the sustainability of our site. Perhaps it's a radical idea in today's world to say that something is enough, and that it need not be any larger to have lasting

impact. Though the physical size of the campus has changed very little since we moved to Deer Isle in 1960, the questions around craft, community, and the creative process have continued to evolve in response to the people who come here, and that is always the most exciting part of opening our doors for a new season.

Paul Sacaridiz

Community Programs



Students in the Arts Pathways program at Deer Isle-Stonington High School developed slips, glazes, and surface decorations as part of their coursework with Carole Ann Fer.

Arts Pathways

Working closely with local art teachers and administrators, Haystack provides opportunities in the arts tailored to meet the needs of Maine residents and to our Island and Blue Hill Peninsula community. Haystack's work within the community and the schools include field trips with students in the local elementary school, community-based artist residencies that incorporate hands-on workshops at Haystack, digital fabrication training and programs for teens (and educators), and Haystack's Maine high school student intensive programs—*Studio Based Learning*, *Mentor Program*, and *Student Craft Institute* (state-wide program for juniors)—all of which offer exposure to, and participation in, the arts.

Haystack has also become a partner—working with a consortium of organizations on the Island as part of the Islands' new teaching pathways program that is being implemented at the Deer Isle-Stonington High School. There are Marine Pathways and an Arts Pathways programs.

This winter Haystack participated in the Arts Pathways program—providing meet-

ing space and also working directly in the school through coursework, and lending support for materials. From mid-January to mid-February, Haystack's Assistant to the Registrar, Carole Ann Fer, a longtime potter, who is co-owner of *dowstudio*—a gallery and studio in Deer Isle village—did a three-week residency at the Deer Isle-Stonington High School as part of the Arts Pathways program. Invited by the high school's art teacher, Katy Helman, Carole Ann led a group of students, who were self-selected for the program and ranged from sophomores to seniors. Throughout the residency the group did collaborative exercises, and explored art history through ceramics, as well as through variety of techniques in making. Color and glaze exploration provided a link to the school's chemistry curriculum—students developed slips, glazes, and surface decorations while sharing the information that each had gathered in selecting colors. Following Carole Ann's residency, two other area artists, metalsmith, Robin Cust, and textile artist, Amelia Poole, were also artists-in-residence at the school for the Arts Pathways program.

The intention of Arts Pathways is that students will “learn in and through the arts . . . By teaching through the arts, students learn to question the world, to be flexible, creative, reflective and to explore self. Through deep partnerships with community arts organizations and mentors, students will learn in the classroom, on the stage, in the studio, in the community, and in the world.”

As rooted in the community as Haystack is, partnering with various constituents in the area is critical for growth—for all parties—and for deepening our relationships and building community.

Mentor Program

Haystack's long-standing *Mentor Program*—this is the 18th year the program has been offered—links local high school students with area artists who incorporate the studio experience into local arts curricula throughout the school year. From January through April, thirteen students from three area high schools—Deer Isle-Stonington, George Stevens Academy, and the Bucksport High School—participated in workshops with professional artists in their studios over several weekends. The 2016 mentors included: Mark Bell (porcelain clay/wheel-throwing), Robin Cust (metals/jewelry), Chris Leith (textiles), Susan Webster (mixed media/graphics), and Eric Ziner (blacksmithing).

Each year the *Mentor Program* culminates with an exhibition of student and mentor work at Haystack's *Center for Community Programs*. This year's show ran from April 24–30.

Haystack's Interim Community Programs Coordinator, Mamie LaFrance, coordinated this year's program and exhibition. The 2016 *Mentor Program* was supported by these funds of Haystack's Program Endowment: the Ann and Chuck Holland, Belvedere, and Betsy Rowland.



George Stevens Academy junior, Walker Ellsworth, learned how to weave a scarf with mentor Chris Leith. Photo by Mamie LaFrance.



After the JRA awards ceremony Paul Sacaridiz, Haystack's director, invited the school's former director and current Chair of the American Craft Council's Board of Trustees, Stuart Kestenbaum—on hand for Craft Weekend and as chair of a Saturday panel discussion—to join him for photographs with the award. During his long tenure at Haystack, Stuart established a number of new programs, including the Haystack fab lab.

The Haystack Fab Lab Receives Distinguished Educators Award from the James Renwick Alliance

At the *Educator Awards Brunch: Innovation & Exploration* on Sunday, April 3, Haystack's director, Paul Sacaridiz, accepted a Distinguished Educators Award on behalf of the Haystack fab lab. He also spoke about Haystack and how the digital fabrication studio is being used. The biennial award is presented by the James Renwick Alliance to individuals or organizations in the craft world who have made significant and pioneering contributions in craft education. We were honored to accept this award—the first given to a program—which acknowledges the influence of Haystack's digital fabrication lab on the work that we do at the school and how that work has reached outwards from the campus to impact the broader field.

Fab Lab—Local Impact

For the past four years Haystack has offered digital fabrication training to area students and educators using different models of instruction and programming. In 2016, we expanded staffing and equipment for our winter fab lab and have been working in the local schools on integrated learning projects. By bringing specific fab lab equipment into the schools we are able to provide programming where schools need it the most and the format can attract more participation by students—having the resources available in their daily environment allows us to share and demonstrate what the digital fabrication equipment is and how it can be applied to the work they are doing in their classes.

Through Haystack's fab lab training and programs with local students

and educators we introduce craft and technology to a larger community. It emphasizes the importance of arts in education and as a profession, and demonstrates possibilities for practical applications and integration into the school curriculum.

Haystack's Fab Academy-trained studio technician, Jonathan Doolan, and educators from the local schools—who have had fab lab training in our past programs—led the activities.

Haystack's 2015–2016 fab lab programs have been supported by the Davis Family Foundation, Island Education Foundation of the Maine Community Foundation, and the Hancock County Fund of the Maine Community Foundation.



This spring Haystack's Studio Technician and fab lab coordinator, Jonathan Doolan, guided area students in designing and printing their own T-shirts using Inkscape drawing software, a vinyl cutter, and a heat press.

Summer Exhibitions

This summer Haystack will mount four exhibitions at the school's *Center for Community Programs* in Deer Isle village.

Combat Paper NJ

May 27–28

Haystack's 2016 Combat Paper NJ programs are supported by a grant from the Broad Reach Fund of the Maine Community Foundation.

The Measure of All Things: Recent Work by Ted Lott

June 4–July 8

Eugene Koch—Recent Work: Inside and Out

July 13–August 10

Andrea Dezsö: Stone Wood Glass

August 14–September 30



Migration #1 (2014), wood, found object, electrical, 15" x 12" x 12", by Ted Lott.

2016 Summer Programs

This summer Haystack is offering 6 sessions with 36 workshops and 38 instructors, 4 visiting artists, our 9th annual summer conference, and our free Open Studio Residency program. Haystack is an intensive creative community where people come to investigate craft in an aesthetic climate that honors tradition while acknowledging the rich potential of contemporary visual art. People participate in Haystack's programs to develop skills and nurture the creative spirit; to ask questions, reassess their work, and push into the unknown. The combination of an unmatched natural setting, a unique campus designed by award-winning architect Edward Larrabee

Barnes, and the focused energy of the community provides an environment that supports a serious exploration of craft, materials, and ideas.

The school's summer programs—whether it's the session workshops, conference, or residency—are dedicated to the creative process. Studios are open twenty-four hours a day, seven days a week. During our workshop sessions there are evening presentations by faculty, staff, and technical assistants and performances by visiting artists and writers. For both the summer conference and workshops, there are approximately eighty-five participants, including staff, students, and internationally recognized faculty artists. The

summer conference is filled on a first come-first served basis and workshops are filled through a competitive review. Haystack's residency is limited to approximately fifty makers from the crafts field and other creative disciplines and participants have the opportunity to move among the studios. The residency is free to those who are accepted through competitive review with support from the school's Windgate Foundation Endowment for Programs.

Guided public tours are provided throughout the summer season—beginning June 1 and ending August 31 this year—on Wednesdays at 1:00pm.

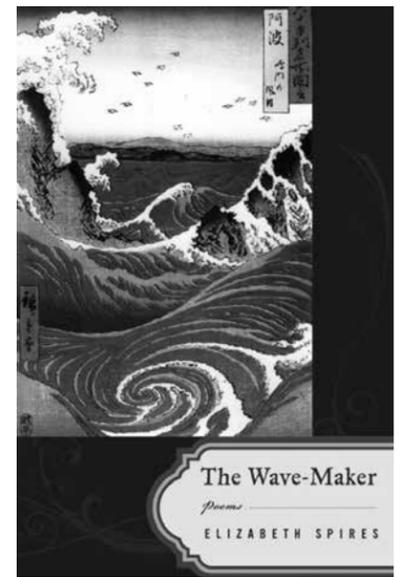
2016 Visiting Artists

Visiting artists are an integral part of the Haystack experience, providing a wider context for exploring craft. Haystack's Visiting Artist Program strengthens and intensifies the educational environment at the school—the exchange of ideas between diverse backgrounds stimulates imagination and inventiveness. Visiting artists participate in the core summer sessions, living in the Haystack community and working in their own dedicated studio space. Presentations are held nightly at the school, and visiting artists are invited to share their work, ideas and sources of inspiration. The audience for our visiting artists

include a student body of over 80 individuals from around the world. Total audience for events is 100+, including students, local residents and visitors alike, who attend our nightly programs. The Visiting Artist Program has brought amazing talent to the school including writers, choreographers, musicians, performance artists, and scientists. All have been dynamic additions to our programming and have allowed the school to push in new and challenging directions. This year's visiting artists are: Larry Blumenfeld, writer and critic; Andrea Dezsö, visual artist; and Lia Purpura and Elizabeth Spires, both visiting writers.



Andrea Dezsö



Larry Blumenfeld



Lia Purpura



Andrea Dezsö



Elizabeth Spires



Summer Conference

Haystack's Summer Conference, *Craft Thinking: Ideas on Making, Materials, and Creative Process*, takes place July 10–14. The conference brings together nine presenters from a variety of creative disciplines in art, design, architecture, curatorial practices, documentary filmmaking, and critical writing. The mornings are spent in presentations and lectures with afternoons filled with discussion groups and studio based workshops that provide a way of exploring ideas through materials. 2016 presenters include:

Tonya Aguiñiga—Artist and Designer; Los Angeles, California

Nora Atkinson—Lloyd Herman Curator of Craft, the Renwick Gallery, Smithsonian Institution, Washington, DC

Dan Beachy-Quick—Poet and Director, MFA program in Creative Writing, Colorado State University; Fort Collins, Colorado

Daniel Johnston—Studio potter; Seagrove, North Carolina

Faythe Levine—Independent filmmaker, Writer and Curator; rural middle Tennessee

Michael O'Malley—Sculptor; Claremont, California

Ron Rael—Architect, Professor, and CEO of Emerging Objects; Berkeley, California

Paul Sacaridiz—Artist and Director, Haystack Mountain School of Crafts; Deer Isle, Maine

Jenni Sorkin—Writer and Curator; Santa Barbara, California

Combat Paper NJ

Haystack's work with Combat Paper NJ, the veteran-run arts organization who we have been working with the past three years, is continuing again this year. During the second week of pre-session, Combat Paper NJ will lead workshops in writing and visual arts for invited veterans, May 23–27.

Program participants will reside and work on Haystack's campus. Professional artists, also veterans, will lead papermaking and printmaking activities (cutting up combat fatigues to create pulp and transform into handmade paper) in two of Haystack's studios. Two teaching assistants will add support for instructors and participants.

The week-long program will culminate with an exhibition of work made during the workshop sessions, at the school's *Center for Community Programs*. A reception and presentations by veterans involved in the program will take place May 27th from 7–9pm and the show will remain on view throughout the next day, May 28th. These events are free and open to the public.

In addition, two full fellowships will be awarded to veterans for each to attend a

Haystack summer workshop and two full scholarships will be awarded to veterans for each to attend the Summer Conference. These awards cover tuition, room and board for the workshop and conference programs. Offering scholarships for veterans has strengthened our relationship with Combat Paper NJ and the veteran community at large.

When David Keefe, the director of Combat Paper NJ, contacted Haystack a week after last year's May workshops and exhibition, he wrote, "Thank you very much for having us. We had an incredible time. The presentations were some of our best to date!" One of the participating veterans called the program, "Powerful and transformative. I feel so supported, understood, and empowered to share my experiences."

Haystack's 2016 Combat Paper NJ pro-



Combat Paper NJ director, David Keefe (right) and Combat Paper NJ/Warrior Writers instructor, Kevin Basl (left), loading the dry box, and a program participant in the background, in Haystack's graphic studio last year.

grams are supported by a grant from the Broad Reach Fund of the Maine Community Foundation.

FACILITY WORK



with this term, it means a tree or trees that have been blown down by the wind). Assessing the damage and attending to matters that required immediate attention were Haystack's Head of Maintenance, Gene Koch (left—dwarfed by the roots of a blowdown) and Deer Isle resident, arborist, and blacksmith, Farrell Ruppert (right—taking down some of the damaged trees). Campus preparations for this year's summer season will take place mid-April through the end of May, which will include the two weeks of pre-session.

Pre-Session

Each year pre-session volunteers help us prepare the campus and also our *Center for Community Programs* in the village for the summer season. Approximately thirty-five dedicated folks help us out over the course of two weeks in May—scraping and painting, clearing debris, hauling brush, splitting wood, sharpening tools, checking inventory, preparing studios and cabins, weeding, and planting. We are always grateful for the added hands and focus, and we invite you to join us for this year's pre-session (May 15–19 and May 22–26). Come

Campus Repairs and Renovations

Although the administrative staff moved back to the Deer Isle village offices in late October, facility work continued on campus into early December—replacing siding on many of the schools' buildings and cabins. In January, after a particularly strong storm, there were many blowdowns (*for anyone not familiar*

Photo by Wyld Photography



for a day or up to a week—Haystack provides accommodations and meals. For more information, contact Haystack at (207) 348-2306 or haystack@haystack-mtn.org.



Still Life (2014), Cast concrete, 36" x 42" x 16", by Mia Hall, who will be teaching a wood/cement workshop during session 5, August 14–26, 2016.



Prufrock (2006), Oak, boxwood, gouache, wax, sterling magnet, 8" x 7" x 1", by Julia Harrison, who will be teaching a metals/wood workshop during session 4, July 31–August 12, 2016.

Auctions Raise Funds for Scholarships, Programs, and the Campus

Online Auction

In February Haystack held its annual winter Online Auction, which included thirty-one items and raised nearly \$4,000 in support of continuing improvements to our award-winning campus and our scholarships program.

For those that have attended our

Drew Cameron
Kate Cheney Chappell
Don Carmichael
David Chatt
Elliot Clapp
Sunshine Cobb
Ray Cooper
Kristy Deetz
Andrea Dezsö
Fritz Dreisbach

David Ellsworth
Don Friedlich
Wes Glebe
Scott Goldberg
Kathy Gray
Peter Jagoda
Stuart Kestenbaum
Chris Leith
Deborah Krupenia
Zeke Leonard

Nathan Lewis
Tyler Lotz
Mandana MacPherson
Brigid O'Hanrahan
Mary Nyburg
Duncan Ralph &
Edward Whitehead
Erica Schlueter
Claire Sanford
Amy Rueffert

maintaining the campus and studios for all who participate in our programs.

We are grateful to the generous artists and donors who made work available for this auction (listed below) and to all who participated. Congratulations to the winning bidders!

Mark Shapiro
Piper Shepard
Sheri Simons
Bunzy Sherman
James Thurman
Jack Wax
Dan Welden
J. Fred Woell and the Estate
of J. Fred Woell

end-of-session summer auctions you know how important they are for the school—and the winter auction is equally significant. Raising funds for scholarships and facility improvements allows us to continue our work at the school, awarding more than 100 full scholarships to students attending workshops at Haystack and

SAVE THE DATE

Our annual Gala and Private Auction will be on Friday, July 15. The event, held on Haystack's main deck and in the dining hall, will be catered by Blue Hill Catering of Blue Hill, Maine. Live music will accompany the reception during which there will be buffet and silent auction. Dessert and a live auction will include unique pieces—commissioned by Haystack faculty and others specifically for this event—along with private event packages, and a reverse auction supporting an exciting new initiative at the school.

Bar Harbor Bank & Trust and Tradewinds Marketplace are business sponsors for this year's event. The cost is \$175 per person, or \$500 patron and \$1,000 sponsor-level donations, to attend. Limited spaces are available.

If you would like to attend or for more information, contact Haystack's Development Director, Ginger Aldrich, at (207) 348-2306 or email development@haystack-mtn.org. The Gala and Private Auction supports Haystack's scholarships fund and community programs.



6 step wheel throwing (2015) stoneware, 11" x 10" x 9" each, by Gerit Grimm, who will be teaching a ceramics workshop during session 1, June 12–24, 2016.

Scholarships and Fellowships

Update

J. Fred Woell Scholarship Fund

Last fall we reported that a new scholarship fund was being created in honor of J. Fred Woell (1934–2015), who was a longtime Haystack friend, former staff member, and instructor. Many gifts have been donated to date, raising a total of \$10,063 toward a \$30,000 goal. Once fully funded, Haystack can offer a scholarship to a student whose work is reflective of the thought-provoking spirit and political satire that characterized Fred's work for decades. The scholarship will cover tuition, room & board, and will be awarded annually.

To make a donation to this fund, you may send a check made out to Haystack, with *J. Fred Woell 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 haystack-mtn.org.

ENDOWMENTS

Haystack's scholarship endowment currently has seventy-eight named funds. The school awards more than 150 scholarships and fellowships annually for students to attend workshops. A named scholarship can be created with a gift of \$30,000, and a fellowship can be created with a gift of \$40,000. Haystack's endowment funds, now totaling \$8 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 development@haystack-mtn.org

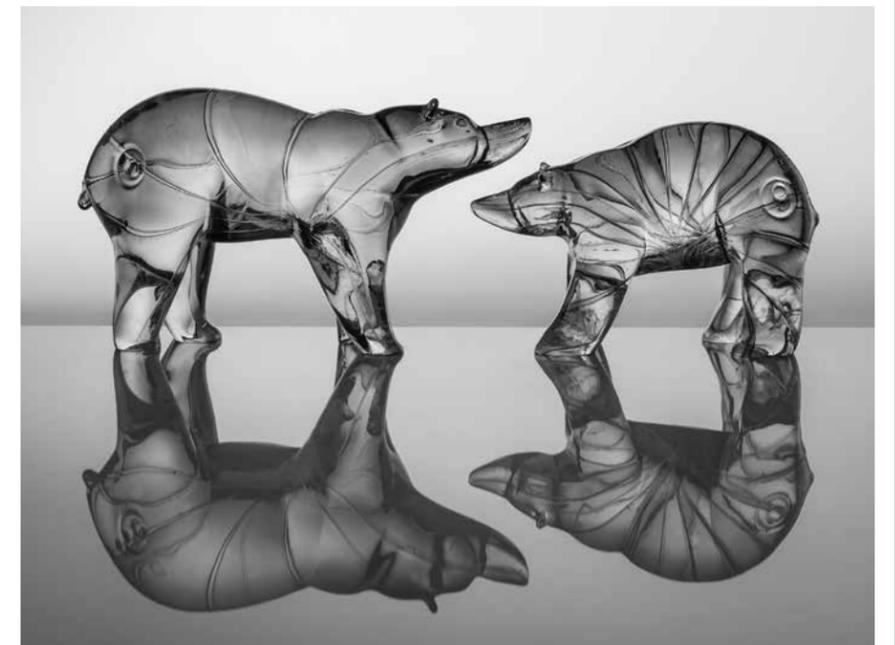
In Memorium Jack Hemenway 1926–2016

Jack Hemenway, a longtime friend and supporter of Haystack, and metalworker/sculptor, passed away this winter. Over the years, two scholarships were established at the school by Jack. The first endowment was created in memory of his late wife Harriet Rawle Hemenway (1928–2007), supporting a student in metalsmithing to attend a Haystack workshop each year. Harriet was also a dedicated supporter and a frequent student. She first came to Haystack in 1961—the new campus was still under construction, so Harriet helped shingle buildings before participating in her workshop. She rarely missed end of session studio walk-throughs and artist presentations throughout her long association with the school.



Jack Hemenway and Harriet Rawle Hemenway

The second fund set up by Jack bears both of their names—the Jack and Harriet Scholarship Fund supports Haystack's annual *Studio Based Learning* program for high school students from Deer Isle and the Blue Hill Peninsula. Jack chose to maintain their joint identity as 'Jack and Harriet' in the endowment title as a gesture of their own connection as a couple and also of their mutual connection to a program that they both considered invaluable for area youth.



Sunburst Bears (2013), solid sculpted furnace glass, 8" x 12", by Dan Friday, who will be teaching a glass workshop during session 5, August 14–26, 2016. Photo by Alec Miller.

Haystack Publishes 31st Monograph

Eight days was written by Maira Kalman as part of her 2015 residency as a visiting writer during last summer's fourth session, August 2–14. Author/illustrator of twenty-five books for adults and children, Maira Kalman is a frequent contributor to *The New York Times* and *The New Yorker*. She is represented by the Julie Saul Gallery and is the owner of a pair of Toscanini's pants.

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



For the past three years Haystack has been one of five participating craft schools—with Arrowmont, Penland, Pilchuck, and Peters Valley—and in coordination with Social Impact Studios, who have organized an initiative bringing greater awareness to the immersive experience found in residential craft schools. To find out more about The Craft School Experience and watch videos, listen to artist stories, read the news blog, and check out links to each school, visit craftschools.us.



Page excerpt from *eight days*, written by Maira Kalman.

PLANNED GIVING

Planned giving provides Haystack with financial stability enabling the school to plan for the long-term and continue 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 transformative experiences. There are many types of planned gifts, ranging from the simple, such as bequests of life insurance, to the more complex, such as charitable remainder trusts. All planned gifts have tax benefits, and planning should occur with the consultation and advice of a professional advisor. Donors may specify how gifts are used, whether for programs, scholarships, facilities, or outreach. For more information contact Haystack's Development Director, Ginger Aldrich at (207) 348-2306 or development@haystack-mtn.org.

Haystack People, News & Notes

Development Director, **GINGER ALDRICH**, is serving on a grant program jury for the Maine Arts Commission in June.

Assistant to the Registrar, **CAROLE ANNE FER**, did a three-week residency in the Deer Isle-Stonington High School Arts Pathways program, January-February; represented Haystack at the NCECA Conference in Kansas City, Missouri in March; and has work include at the Worcester Center for Crafts Gallery, in Worcester, Massachusetts, through May. She has been elected to the Maine Crafts Association Board of Trustees and will start in May.

Head of Maintenance, **EUGENE KOCH**, did an artist residency at Vermont Studio Center, February 19–March 13. Some of the work made there will be shown in the summer exhibition, Eugene Koch—Recent Work: Inside and Out, at Haystack's *Center for Community Programs*, July 13–August 10.

Haystack Administrative Assistant, **MAMIE LAFRANCE**, is also serving as the school's Interim Community Programs Coordinator.

Director, **PAUL SACARIDIZ**, had his work included in *beyond the object: the 72nd Scripps Annual Annual Exhibition* in Claremont, California in January and a solo exhibition at the Jane Hartsook Gallery at Greenwich House Pottery in New York City in April; and he co-led a tour for ceramic collectors at the NCECA Conference in March, and accepted the James Renwick Distinguished Educators Award, on behalf of the Haystack fab lab, in Washington, DC in April.

Store Manager and Administrative Assistant, **TWYLA WEED**, was elected as a Deer-Isle Selectman in March. A lifelong resident of the Island, she had previously served as a Selectman for fifteen years and after a two-year hiatus, entered this year's race for an open seat.

Assistant Director, **ELLEN WIESKE**, traveled to Dakar, Senegal in March with the "Toolbox Initiative" to help distribute 400 lbs of donated tools and visit more than thirty West African jewelers. She taught workshops in Halifax, Canada and at Metalwerx in Waltham, Massachusetts last fall. Ellen's work will be at Room83Spring in Wintertown, Massachusetts, May 8 to June 25.

For the 2016 season we welcome Summer Assistants **PETER ANTOR** and **KAITLYN GETZ**, Development Assistant **ALEXIS GRABOWSKI**, and returning Studio Technician Assistant **BRAD WILLIS**.

JOB OPPORTUNITIES

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

HOUSEKEEPING AND KITCHEN WORKERS

Needed for September–October 2016. Housing available on campus. Contact Haystack at (207) 348-2306 or haystack@haystack-mtn.org for job descriptions and application information.

Toolbox Initiative

Metalsmithing in Senegal, West Africa

Haystack's Assistant Director and metalsmith, Ellen Wieske, traveled to Dakar, Senegal in March with the Toolbox Initiative to help distribute 400lbs of donated tools and visit more than thirty West African jewelers. The Toolbox Initiative is a volunteer effort created in 2014 by jewelers Matthieu Cheminée and Tim McCreight, also a former Haystack trustee. The goal is to assist jewelers with limited resources through the collective strength of the metalworking community and to create new connections worldwide—they do this by collecting donations of new or gently used tools and silver and delivering them directly to hardworking jewelers, primarily in West Africa.

The March 2016 trip was the third time the Toolbox Initiative delivered donated tools and materials to jewelers in West Africa and it was the first trip of a sister program called Toolbox Travel. Six jewelers, including Ellen, from five countries joined Matthieu and Tim to share the experience and help carry tools.

The group visited jewelers from Senegal and many other African countries and joined some of the local jewelers in their work. Everyone was able to communicate through the shared language of metal, craft, and making. Ellen was able to travel with the group, in part, because of a professional development grant that she received from the Haystack Board of Trustees. Ellen said of her experience, "I was nervous about the trip but trusted



Ellen Wieske (front, left) joins Toolbox Initiative and Toolbox Travel participants with metalsmithing students from the Centre de Formation Artisanale de Dakar. Photo by Matthieu Cheminée

Tim and would follow him anywhere. From the moment we stepped off the plane, I was in love with the place, the people, and all the talent we witnessed. I truly enjoyed every second of this experience. Thanks to Tim, Matthieu, Ibrahima, Modibo, Bamba, Habib, Patrick, and the women who also went on this journey, "I now have many dear new friends."



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2016 ANNUAL FUND UPDATE

A reminder that in 2015 we changed how we acknowledge donations and grants in our publications—a final, comprehensive report on the annual fund and a listing of all donations and grants received in the current fiscal year will be included in an annual report in the Fall Gateway newsletter.

As of April 30, 2016 we have raised over half of our \$258,300 goal with \$193,960 from 609 donors toward the FY16 annual fund. Haystack relies on the annual fund to provide almost 15% of our budget. It supports scholarships, facility improvements, and innovative programs, and it makes us a more accessible and vital institution. If you haven't contributed to the annual fund, you can make a gift online at haystack-mtn.org or by mail, using the form below. Thank you to everyone who has contributed to this year's annual fund already.



NAME (Please print your name(s) as you wish it to appear on contributors' lists)		E-MAIL ADDRESS	
ADDRESS	CITY	STATE	ZIP
		<input type="checkbox"/> WORK	<input type="checkbox"/> CELL
HOME PHONE	ALTERNATE PHONE		

I want to make a contribution to the 2016 Haystack Annual Appeal in the amount of: (Contributions are tax deductible to the extent allowed by law.)

\$10,000 \$5,000 \$2,500 \$1,000 \$500 \$250 \$100 \$50 \$35 Other \$ _____

Please charge my MasterCard Visa Discover or Enclosed is a check in the amount of \$ _____ (Please make checks payable to Haystack.)

NAME ON CARD	CARD NUMBER	EXP. DATE	SIGNATURE
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Please use my gift for:

- Haystack general operating fund**
- Studio/facility improvements**
- Current year scholarships**

- I have included Haystack in my will.
- Please contact me about a transfer of securities.
- Please contact me about including Haystack in my will, or about other planned gifts including gifts of life, insurance, gift annuities, or trusts.
- I have enclosed my company's matching gift form.
- I wish to remain anonymous in Haystack publications.

Haystack Mountain School of Crafts, P.O. Box 518, Deer Isle, ME 04627, (207) 348-2306, development@haystack-mtn.org, haystack-mtn.org
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