



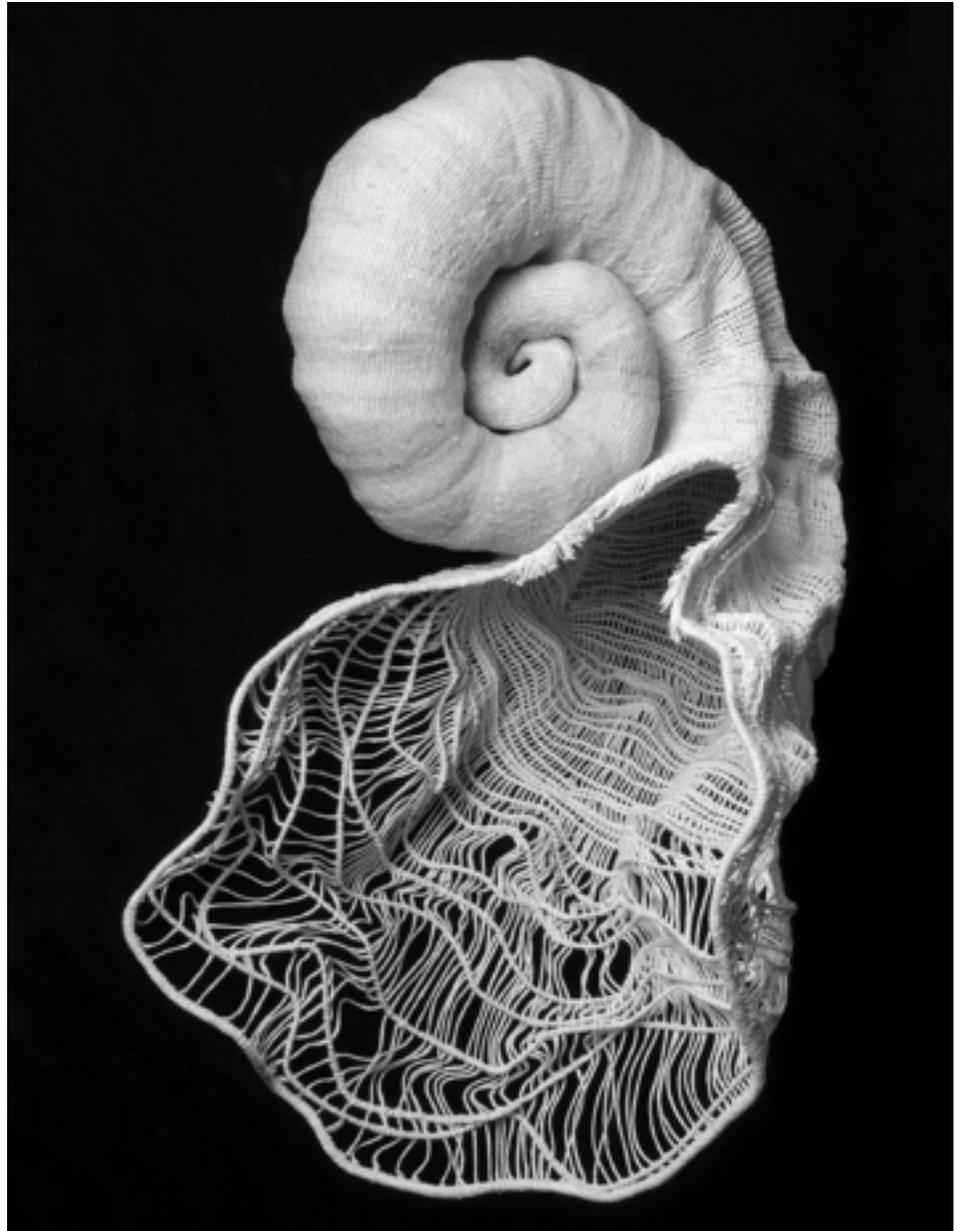
## FROM THE DIRECTOR

**H**aystack is in a place of remarkable beauty. The horizon stretches before us, so that every morning, or every clear morning at least, the world appears, as if it had been newly created. And even on those dense foggy mornings when we can't see the horizon, we can feel the dampness on our skin, and know that the living, breathing world is right next to us.

We sometimes can see remarkable natural sights, the kinds that take our breath away. Like those evenings when the full moon rises and the reflected light lets us see so deeply into the dark, past the islands to a mysterious horizon. If we are lucky, in the afternoon, we might see a bald eagle flying over the deck, gliding by quickly, and we feel the thrill of discovery and the visceral connection—that we are joined to something so wild in this moment. Penobscot Bay can bring discoveries too, like seals or dolphins rising to the surface. And in the evenings we may see the water alive with phosphorescence.

There are less dramatic things to witness also—the small spruce seedlings rising up on the granite ledge, the barnacles and periwinkles feeding in the tide pools, the seeds of the fireweed riding on the wind.

Occasionally we may have a tendency to create a hierarchy of the beauty that we have witnessed, as if seeing an eagle has greater importance than seeing the pollen floating away from the small brown flowers of the spruce trees. Sometimes in our own excitement, we tell someone what they missed if they didn't see the particular phenomenon that we saw, like a night of meteor showers or a rainbow—as if it's a scorecard of natural wonders.



*The White Sound* (2009), twined waxed linen, 18"x12"x14", by Carol Shaw-Sutton, who will be teaching a fiber/mixed media workshop during the third session, June 26–July 8.

I think the better way to look at it is to realize that, while we might not have been there to see the one wonder, we may have witnessed another. The only time we really miss something is if we are not paying attention. It's not just looking for the biggest wonder, but seeing the world around us with wonder, the shades of

green of the moss and lichen after the rain, the monarch butterfly floating down in its fall migration. Large or small, it's how we're looking, not what we're looking at, and if we are paying attention, then the world can be alive in every moment.

**Stuart Kestenbaum**

# In Memoriam: Ingrid Menken (1952–2010)



Photo by Ellen Wieste, June 2010.

Ingrid Menken died peacefully at home on October 23 with her friends and family by her side. She had been diagnosed with ovarian cancer in 2002, and lived these last eight years with great joy and determination. I first came to know Ingrid in 1988, when we were both new at our jobs—she as treasurer and I as director. Her skill and hard work during the next nine years in that position brought great stability to the school’s finances. We discovered how much we enjoyed working on budgets together—not an undertaking that everyone approaches with enthusiasm—but to us it was a way to understand the structure of the school and how to best support it.

After her term as treasurer ended, we had an opening for a bookkeeper, and Ingrid decided to apply for that job. Over time we expanded her responsibilities, and created the position of business manager. Ingrid handled her work with great efficiency and common sense. How fortunate we were to have a woman with an MBA from Columbia University who understood the rhythms of a humanly scaled non-profit organization.

She was involved with the life of the school in many ways beyond our finances. She took workshops in metalsmithing, printmaking, and drawing and created beautiful jewelry and enamels that incorporated her love of color with her refined sense of design.

Her intuitive connection to animals, both wild and domestic, is legendary, and she acquired strays that became beloved pets. She had that same deep connection to the island that she lived on in the summers—Sheephead Island off of Deer Isle—and had a great knowledge of the tides and winds that determined her daily commute.

This August, as her illness advanced, she re-told us a story of a time—early one summer morning years before—when she had discovered a baby dolphin that had become trapped in a mooring line in the harbor. The mother was circling. Ingrid brought her small motorboat alongside the 4-foot long animal, which at first was so still that she thought it was dead. She was able to lift the body far enough out of the water to release the tension and undo the rope. The baby dolphin surged off. Ingrid told us that at that moment of release she thought, ‘It doesn’t get any better than this.’ I am imagining her unbound in that same way now.

**Stuart Kestenbaum**

**There will be a celebration of Ingrid’s life next June at the campus. The family requests contributions in her memory be made to Haystack.**

# New Endowed Funds

## PRISCILLA H. MERRITT SCHOLARSHIP

Alfred and Steven Merritt, sons of Fran (1913–2001) and Priscilla (1913–2006) Merritt, Haystack’s founding directors, endowed a scholarship in memory of Priscilla with a gift of \$25,000. The Priscilla H. Merritt Scholarship will provide room, board, and tuition for a fiber student to attend a Haystack workshop annually. Priscilla was a friend and mentor to so many, which greatly influenced why the fund was created. Al and Steve provided the following account for why they chose to honor their mother with a named scholarship:

*The summer of 1951 saw the inaugural session at Haystack in Liberty. Francis Sumner Merritt, with family in tow, had arrived from Michigan just a few weeks earlier to be the founding Director. Some of the simple wood frame buildings designed and built by Ed Sewall, a local woodworker and carpenter, and the first teacher of woodworking, were still not completely finished. There were fourteen students that summer. Other local artists taught printmaking and ceramics respectively. But there was no local weaver so Mother [Priscilla] was recruited, having learned the basics from Lillian Holm who was at Kingswood School, Cranbrook and with whom she became friendly at the same time that Fran was teaching there. She soon relinquished that job, however, to take on numerous other important roles in the Haystack enterprise until Fran retired as Director in 1978, but she never lost her passion for the fiber arts—processes and results. Without question this was sustained in part by a mutually endearing relationship with Jack Lenor Larsen that lasted from the first day he arrived at Haystack/Liberty in the early 1950’s until her death in 2006. As we said in an earlier announcement regarding our intention to establish this scholarship, numerous people have told us how inspirational Mother was in the development of their own artistic endeavors. Thus, we feel it only appropriate that this scholarship in her memory be established to support a student in fiber art.*

## SAMUEL J. ROSENFELD FACULTY FUND FOR SCULPTURE IN CERAMICS AND/OR WOOD

Haystack Life Trustee and longtime supporter, Eleanor Rosenfeld, of Chevy Chase, Maryland and Stonington, Maine, has established an endowed faculty position in memory of her husband, Sam Rosenfeld (1924–2009), with a gift of \$60,000. Each year this fund will provide support for a faculty position in sculpture in either ceramics or wood. The gift will help Haystack continue to attract distinguished faculty from around the world, while honoring Sam Rosenfeld, who was a frequent student with a great love for sculpture, and a collector of craft.

This fall, Haystack Development Director, Ginger Aldrich, spoke with Eleanor about Sam’s affection for Haystack. Eleanor told Ginger that he enjoyed each of his workshops and the evening lectures, but that he took special pleasure in the camaraderie that developed during sessions. She said that Sam had always felt that the students’ sense of satisfaction in their work was palpable.

Sam was dedicated to Haystack. He and Eleanor funded a number of scholarships over the years and because he enjoyed the whole atmosphere—of being in a remote and beautiful place in Maine—he and Eleanor came to own a home in nearby Stonington.

## DAVE AND JEAN LINCOLN FUND STUDENT CRAFT INSTITUTE

The Dave and Jean Lincoln Fund was established in 2006 by David and Jean Lincoln of York, Maine, to support *Student Craft Institute*, Haystack’s annual program for Maine high school students. In particular, the Lincolns sought to encourage the participation of York High School students in this program. Each year the *Student Craft Institute* brings together seventy juniors, who have been identified as particularly gifted in the arts, from as many high schools throughout Maine to take part in studio sessions, taught by prominent artists, at Haystack.

The Lincolns have made a commitment to Haystack and to their own community through this gift—since its inception four students from York High School have attended *Student Craft Institute* on this scholarship. Dave and Jean recently shared their motivation for creating the scholarship. “To be able to share the ‘Haystack experience’ with a young person is to give a gift of growth in creativity in one of the most inspiring places we have ever been” Adding, “There, surrounded by indescribable natural beauty, led by a poet, one works side by side with fellow students—looking more keenly, feeling more deeply—and comes away with an added fullness of life.”

## MEMORIAL GIFTS

**A BEQUEST FROM A FORMER HAYSTACK TRUSTEE**  
Former Haystack Trustee and longtime friend and supporter of the school, David V. Becker (1923–2010), passed away in February. He was a renowned expert on thyroid disease and also an accomplished potter, studying for twenty summers at Haystack. David provided for Haystack in his will with a bequest of \$50,000. This is not the first time that he and his wife, Lois Lunin, who has also been a student at Haystack, have supported the school, and others, with such a generous gift.

In spring 2007 they created the Goldring Arts Journalism Fellowship. David established an endowment fund in 1987 in memory of his first wife Naomi, and Lois and David provided leadership funding for a major expansion of the school's library in 1996.

Wayne Higby, a Haystack Life Trustee and David's friend, was recently notified of the bequest. "What a wonderful gift to Haystack," wrote Wayne. "David was certainly a remarkable, thoughtful, and generous man." Wayne also recalled their initial meeting. "Many years ago on the closing day of our first Haystack workshop together, David came up to me and asked very seriously how best to continue his work in ceramics when not enrolled in a workshop. I said, 'Well David you are a very busy man and you travel the world in your capacity as a medical expert. I suggest that from now on you make it a point to visit the nearest museum wherever you are in your travels and study the pottery that you see there. AND, just so I know you are doing the assignment, send me a postcard from the museum and a note about what you liked.' For years afterward, on a regular basis from the far corners of the world, I received picture postcards of pottery that David admired. When I was fortunate to see him in person we would discuss my growing postcard collection. Together we created a rather unique friendship. He made me feel that my advice was truly valued. I think his rare intelligence and sincere engagement must have been felt by many who had the privilege of knowing him."

## Center for Community Programs

Haystack's 2010 exhibition season began with the annual *Student Mentor Program Exhibition* in April and was followed by two summer exhibitions—*Wabanaki Basketry* and *Haystack: Board/Board*. Additionally, the Venerable Losang Samten, Tibetan scholar and a lay Buddhist monk, created a "Wheel of Life" sand mandala and conducted a ritual dismantling ceremony in the gallery at Haystack's *Center for Community Programs*, during a week-long residency in June.

Funding for the Wabanaki Basketry workshop came from the Maine Arts Commission's Celebrating Traditional Arts grant program and *Haystack: Board/Board* was supported by Haystack's Program Endowment Fund. Losang Samten's residency was supported by grants from the Hancock County Fund of the Maine Community Foundation, the Stephen and Tabitha King Foundation, the Quimby Family Foundation, and from Haystack's Program Endowment.

## TWO NEW KILNS INSTALLED AT HAYSTACK IN MEMORY OF FORMER STUDENT

Last spring Haystack received a \$7,500 grant from The Julia Terr Fund for Ceramic Arts through the Community Foundation of Sonoma County, for the purchase and installation of two new electric kilns and shelving at Haystack, in honor of Julia Terr, a former student.

Julia Terr traveled from San Francisco, California to work as the clay assistant for Nick Joerling and Syd Carpenter. She came to Haystack for the knowledge and the experience to work among fellow artists, but also for the chocolate chip cookies and the lobster cook-out on the rocks. Julia recognized at Haystack a respect for the craftsman, and in the far northern islands of Maine, a deep and profound connection with nature and her own ceramic art.

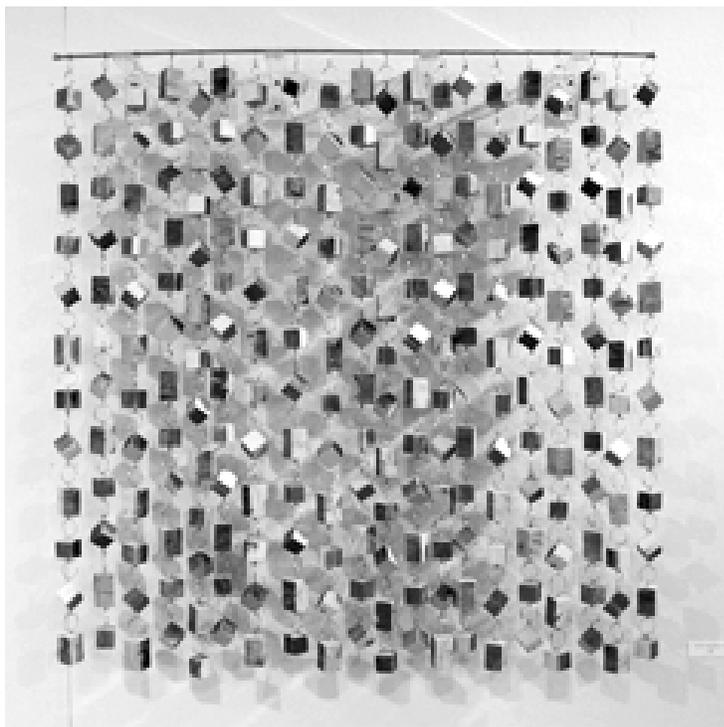
Last September 2009 Julia Terr was killed as the result of a road accident. Her husband, Vince Montague, and her family, established The Julia Terr Fund for Ceramic Arts, which is dedicated to Julia's memory and her artistic pursuits to help those institutions whose purpose includes the promotion of studio ceramics. Last winter Vince contacted Haystack Director, Stuart Kestenbaum, with an offer to fund the purchase of two new electric kilns and shelves for the gas reduction kilns in Haystack's clay studio. The kilns were delivered and installed in June. For more information about Julia and her fund, please visit [www.juliaterr.com](http://www.juliaterr.com).

The premise of *Haystack: Board/Board* was to transform the 2" x 6" spruce boards and other framing materials removed when the main stairs at the campus were replaced last spring. The idea for the exhibition was suggested by Haystack trustees John Garrett and Stephen Yusko. Board members, many of whom are artists, readily supported the idea and were eager to participate. The show was also an opportunity for contemplation—trustees said that they were grateful for the opportunity to reflect upon their experiences and connections to Haystack, their own creative process, and share these with others. Sixteen trustees contributed work, from furniture and sculpture to mixed media objects, which were accompanied by statements by the makers.

Visit [haystack-mtn.org/Exhibitions.php](http://haystack-mtn.org/Exhibitions.php) to read more about these exhibitions, see images from the shows, and read narratives from some of the artists.

“These stairs let us go places. From the studio to the dining hall to the cabins and back again they are our roads. They are tread incessantly, sometimes quickly and sometimes slowly. They have aged. Now, they have been replaced, and we have repurposed them. I cut them up into cubes and blocks. Their once utilitarian function has been erased. They are like toys now. The cuts I have made reveal the young wood against the old surfaces. My sanding has softened their edges just like time did. Their arrangement into chains create patterns to ponder. They were stairs, but sometimes they were places to sit. We sat together and had a conversation or a cup of coffee. Or we sat alone, down below the cabins, and looked out at the sea and the sky and other islands. There one could think or dream or remember, sitting on the stairs. They were a support for this other kind of activity.”

~JOHN GARRETT  
Haystack Trustee



Code, wood and metal, 48" x 49 1/2" by John Garret, 2010.

## Fall Programs at Haystack

### HAYSTACK ORGANIZES CULTURAL SUMMIT

On September 27–28 Haystack convened seventy-five of Maine’s arts leaders for a two-day retreat session at the school’s campus. The *Cultural Summit 2010: A Gathering of Maine’s Arts Leaders*, an invitational event, included artists and leaders of arts organizations. The premise behind the gathering was that Maine’s arts organizations and artists are resourceful and innovative—even more so in these challenging economic times—and it is rare for this community to discuss in depth, issues affecting them and to learn from one another.

Haystack, with grant support provided by the Maine Performing Arts Network, organized the conference to provide an opportunity for this kind of exchange. The interdisciplinary group included writers and visual artists, as well as individuals representing non-profit



Cultural Summit participants engaged in breakout sessions on Haystack’s campus. Photo by Ginger Aldrich.

organizations—cultural, performing arts, museums, arts education, and arts funders. Participants offered brief presentations about themselves or their

organization, shared stories of the successes and challenges of their work, and discussed broader issues related to the state of the arts within Maine.

Richard Barringer, former head of Maine’s State Planning Office, and research professor at the Muskie School of Public Service at the University of Southern Maine was the keynote speaker. A focal point of Barringer’s presentation, “The Creative Economy in Changing Times,” was the role of the arts and community in economic development. He argued that, “What attracts people and what keeps them are place and amenities, and that’s especially true with the skilled workers that we need today.”

Other presenters included Mark Bessire, Director of the Portland Museum of Art, Aimée Petrin, Executive Director of Portland Ovations, Linda Nelson, Executive Director of Opera House Arts in Stonington, and poet Wesley McNair.

# Studio Based Learning

**S**tudio Based Learning, an annual three-day intensive studio session for area high school students, was held from September 13–15 at Haystack Mountain School of Crafts. Seventy-five students, from Deer Isle-Stonington High School, and George Stevens Academy and the Blue Hill Harbor School participated in this year's program. With time to focus in the studios, which are open until 10 p.m., students have an opportunity to explore and share ideas with one another outside of the traditional school environment. Participants stay on campus and work intensively and at their own pace. Primary objectives for this program are for students to gain a different sense of learning and creating.

The 2010 workshops were led by Dan Bouthot (printmaking), Eddie Dominguez (clay), Tucker Houlihan

(lighting/mixed media), Caleb Kullman (blacksmithing), Chris Leith (textiles), and Ellen Wieske (metals).

Haystack's *Studio Based Learning* is supported by the Benwood Foundation, Parker Poe Charitable Trust, the Quimby Family Foundation, and by Haystack's Jackandharriet Endowment Fund.



Photo by Ginger Aldrich

*Billy Billings, a senior at Deer Isle Stonington High School, worked in the metals studio, where students made a variety of objects using tin.*

## Two New Haystack Publications Available

We are pleased to announce that *The Haystack Reader*, an anthology of the school's monographs, was published by Haystack and the University of Maine Press this summer. The collection includes the first twenty-three monographs in Haystack's Monograph Series, which began in 1991. The essays cover a range of topics reflecting on the idea of craft.

Also available is the twenty-fourth publication in the series, *O Brave New World: Looking at Time, Making, and Creativity*. The compilation includes seven essays, contributed by presenters of the school's 2009 symposium of the same name.

To order *The Haystack Reader* or individual monographs, contact the Haystack office at (207) 348-2306 or [haystack@haystack-mtn.org](mailto:haystack@haystack-mtn.org).

## 2010 New Works



Some of the fifty-five faculty who returned to Haystack for this year's *New Works* were (Left photo) Crystal Cawley in the fiber studio; (Center photo) Mary Howe (left), Jack Wax (right), and Jan Owen (background) in the graphics studio; and (Right photo) Michael Stasiuk in the clay studio. Four technical assistants were also on hand for the session. Haystack's 2010 *New Works* program was supported by The Windgate Foundation. Photos by Ginger Aldrich.

# Haystack Receives \$145,000 Grant to Establish a Fab Lab

An anonymous foundation has awarded Haystack \$145,000 to establish a fab lab at the school. Fab labs are an international network of small scale digital fabrication facilities developed by the Center for Bits and Atoms at the Massachusetts Institute of Technology (MIT). Fab labs are located in Afghanistan, Columbia, Costa Rica, Germany, Ghana, Iceland, India, Kenya, Netherlands, Norway, Russia, South Africa, Spain, Switzerland, United Kingdom, and United States.

The fab lab at Haystack is the result of an evolving relationship with MIT. The existing Visiting Artist studio will house the fab lab and a new artist space, being built this winter, will become the Visiting

Artist studio. The fab lab will include a CNC router, laser cutter, milling machines, sign center, and computer terminals.

The new facility will allow both students and faculty, during the summer sessions, to experiment with digital fabrication as a way to augment studio practices. Graduate students from MIT will be technical assistants in the fab lab, and also advise and train Haystack staff. The new facility will also provide opportunities for Haystack to work more closely with technology programs in the local schools.

As a central part of its mission, Haystack has developed programs that look at craft in a broader context. In 2002, Haystack held its first invitational symposium, *Digital Dialogues: Technology*

and the Hand, in collaboration with the MIT Media Lab. This led to other relationships at MIT, and in 2009, Neil Gershenfeld, Director of MIT's Center for Bits and Atoms, and founder of the fab lab program, was a workshop leader for the school's Summer Conference. This summer, Gershenfeld returned to Haystack as a visiting scientist during our third session. Three doctoral students from the MIT program served as technical assistants, offering instruction in digital fabrication to Haystack faculty, staff, and students.

"We are excited to be taking a leadership role in the evolving relationship of craft and technology," says Haystack's director, Stuart Kestenbaum. "With a fab lab in place we can create a dialogue between our two institutions, and develop new ways of looking at the hand, technology, and the creative process."

## Haystack People, News & Notes

HAYSTACK TRUSTEES have elected four new members to the board: MIGUEL GÓMEZ-IBÁÑEZ, President of North Bennet Street School, Boston, Massachusetts and nationally recognized maker of studio furniture; CHARLES O. HOLLAND, a financial professional—after twenty-seven years at T. Rowe Price in Baltimore, Maryland, he retired as a vice-president; STEWART THOMSON (a returning board member) has designed and made custom pieces of jewelry for the past nine years, following a career of over twenty years in currency and capital markets trading, private banking, and venture capital; and ELIZABETH WHELAN, a designer who lives in New York City—in 1997 she established Elizabeth Whelan Design, which specializes in textile design. JILL GREENE AMMERMAN, CAROLEE CAMPBELL, LISSA HUNTER, and BEBE PRITAM JOHNSON were re-elected to their second three-year terms. ANN E.

GRASSO and DUNCAN RALPH were re-elected for their third three-year terms.

MARLIN MILLER, who recently retired from the board after serving eighteen years, was elected as a life trustee.

A fond farewell to outgoing trustees BROOKE DAVIS ANDERSON, trustee since 2008; JULIA GALLOWAY, trustee since 2000; and DEB STONER, trustee since 2001.

### HAYSTACK STAFF

GINGER ALDRICH, Haystack Development Director, took a blacksmithing workshop during the school's *Open Door* program in October.

In November, DAN BOUTHOT, Haystack Development Assistant, will be participating in a month-long printmaking residency at Firenze Arti Visive, Art and Cultural Studies in Florence, Italy.

Haystack Administrative Assistant, CAROLE ANN FER, will have her work included in *Our Cups Runneth Over: Functional & Sculptural Ceramic Cups* at the Society for Arts & Crafts, on view from November 13, 2010–January 24, 2011.

Haystack Assistant Director, ELLEN WIESKE, was one of three to receive a 2010 Society of Arts and Crafts Artist Award, which recognizes New England craft artists who demonstrate a mastery of their media and who create original and innovative work.

### 2010 ASSISTANTS and VOLUNTEERS

With appreciation to Island residents SOPHIE KUMIEGA, who was hired as the Gallery Assistant at Haystack's *Center for Community Programs* for the 2010 summer season, and MARY HOWE and HUB WHITE for their volunteer service supervising exhibitions at the *Center*.

# 2011 Summer Workshops

We had a great summer in 2010, with 574 students—from forty-one states and thirteen countries—attending workshops. We're looking forward to next year's exciting summer season (*see below*), which will begin on May 29 and end on September 3. In January, we will post complete course descriptions on our website, [www.haystack-mtn.org](http://www.haystack-mtn.org), and catalogs will be mailed to our alumni and friends.

## SESSION 1 (2 weeks) May 29–June 10

**Blacksmithing:** Douglas E. Wilson  
**Drawing/Painting:** Ron Shuebrook  
**Clay:** Linda Sikora  
Matthew Metz  
**Fiber/Mixed Media:** Joan Livingstone  
**Metals:** Tom Muir  
**Wood:** Mitch Ryerson  
**Writing:** Sharona Muir

## SESSION 2 (2 weeks) June 12–June 24

**Clay:** Bernadette Curran  
**Printmaking:** Dianne Longley  
**Blacksmithing:** Elizabeth Brim  
**Metals:** Myra Mimlitsch-Gray  
**Fiber:** Warren Seelig  
**Wood:** Fo Wilson  
Leah Beuchley  
**Visiting Writer:** Bill Carpenter

## SESSION 3 (2 weeks) June 26–July 8

**Clay:** Ovidio Giberga  
**Fiber/Mixed Media:** Carol Shaw-Sutton  
**Glass:** Mark Zirpel  
**Papermaking:** Susan Warner Keene  
**Metals:** Sondra Sherman  
**Wood:** Jon Brooks

## SUMMER CONFERENCE

*Design: Shaping the World and the World Shaping Us*

July 10–14

Kendall Buster  
James Carpenter  
Niels Diffrient  
Del Harrow  
Robert Krulwich  
Jack Lenor Larsen  
Toshiko Mori  
Rosanne Somerson

## SESSION 4 (2 weeks) July 17–29

**Clay:** Josh DeWeese  
**Textile/Surface**  
**Design:** Jennifer Angus  
**Beginning Glass:** Nanda Soderberg  
**Encaustic Painting:** Kristy Deetz  
**Metals:** John Cogswell  
**Mixed Media/  
Sculpture:** Nadya Volicer  
**Visiting Artist:** Gyöngy Laky

## SESSION 5 (2 weeks) July 31–August 12

**Clay:** Richard Notkin  
**Weaving:** Vita Plume  
**Glass:** Kait Rhoads  
**Drawing:** MaJo Keleshian  
**Metals:** Marlene True  
**Wood:** Jamie Johnston  
**Visiting Musician:** Matthew Shipp

## SESSION 6 (2 weeks) August 14–26

**Clay:** Andy Brayman  
**Mixed Media/  
Rubber:** Mandana MacPherson  
**Glass:** Yoshihiko Takahashi  
**Book Arts:** Rebecca Goodale  
**Enameling:** Barbara Minor  
**Quilts:** Joan Schulze

## SESSION 7 (1 week) August 28–September 3

**Clay:** Kevin Snipes  
**Glass:** Walter Lieberman  
**Baskets:** Charissa Brock  
**Metals/PMC:** Patrik Kusek  
**Textile/Dyeing:** India Flint  
**Printmaking:** Dan Welden  
**Writing:** Bill Roorbach



*Running on the Edge of Paradox* (2006), maple, acrylic, pastel, color pencil, varnish, and lacquer, 20"h x 50"w x 21"d, by Jon Brooks, who will be teaching a wood workshop during the third session, June 26–July 8.

## Focus on Design

The 2011 Summer Conference, *Design: Shaping the World and the World Shaping Us*, which will take place from July 10–14, will examine how we have shaped the world through design—in our architecture, objects, and art. Design reflects the materials that we use and the way that we see the world. Our designs are informed and shaped by the intricacies, simplicity, and power of nature.

What makes good design? Can good design make the world a better place? What impact do materials have on the work that we create? These and other questions and ideas will be examined through lectures, discussions, and studio workshops. Presenters include: Kendall Buster, James Carpenter, Niels Diffrient, Del Harrow, Robert Krulwich, Jack Lenor Larsen, Toshiko Mori, and Rosanne Somerson.

Haystack's campus, designed by Edward Larrabee Barnes (1915–2004), will mark its 50th anniversary in 2011. The campus has long been cited as an example of excellent design, receiving the Twenty-Five Year Award from the American Institute of Architects for its impact on architecture and design in the country. The conference will be an opportunity to reflect on the legacy of the buildings and to see how it functions as a designed environment.

# Summer Gala Dinner & Auction Supports Scholarships and Community Programs

On July 16, Haystack hosted its Gala Dinner & Auction, which featured the work of Haystack faculty. Ninety people attended the catered reception and dinner, on the campus' main deck and in the dining hall. Fifteen items, generously contributed from artists and donors, were auctioned off after dinner to the gathering of local and summer residents. More than \$27,000 was raised to benefit the school's community programs and scholarships. Support for these programs is an investment in creativity—ensuring that students from Maine and around the world will benefit from Haystack's award-

winning programs. A student in one of our community programs wrote that their workshop was, "a fabulous opportunity to open your mind, create what you never knew you were capable of, and completely absorb the beauty of your surroundings."

Haystack is grateful to the many patrons, underwriters, and supporters of our Gala Dinner, as well as local individuals and businesses for their contributions or donations of goods and services, and for our hard working staff and board members—all of whom made this event a huge success!

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Tradewinds  
Wallace Tent  
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**AUCTIONEER**  
Stuart Kestenbaum

**AUCTION  
ASSISTANT**  
Dan Bouthot

## Online Auction

Haystack will hold its second online auction, in partnership with eBay Giving Works. The auction will open November 29 and will run through December 6. Your bids have a big impact—nearly 25% of students who attend Haystack receive financial aid, and the proceeds from this auction support these scholarships as well as improvements to our award-winning facility.

The wide selection of items available in the auction are created by members of Haystack's internationally renowned faculty. Visit [www.haystack-mtn.org](http://www.haystack-mtn.org) for more updates and details about the online auction as it approaches. Contact Haystack at [haystack@haystack-mtn.org](mailto:haystack@haystack-mtn.org) or by calling (207) 348-2306 with any questions.

# Dedicated Volunteers Help Prepare the Campus for Summer Workshops

Pre-session volunteers are essential in helping us prepare the campus for the summer sessions. Fifty hard working folks helped us out during two weeks in May, cleaning debris, scraping and painting, sharpening tools, readying equipment, checking inventory, preparing studios and cabins, splitting firewood, and hauling brush. We are grateful for their assistance and invite you to join us next season. Haystack provides accommodations and meals. For more information, or to be added to the pre-session mailing list, please contact the school.

## 2010 VOLUNTEERS

Kate Andres  
Chris Atkins  
Tom Atkins  
Arlyss Becker  
Lena Bengtsson  
Polly Bishop  
David Boyle  
Alan Bradstreet  
John Bravo  
Ashley Brewer  
John Brown  
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Harry Tietelman  
Paul Upham  
Merike Van Zanten  
Abigail Wheeler  
Paula Wolfe  
Elizabeth Yarborough



*Fantastic Grotesque—Fisher of Dreams* (2009), acrylic engraving, 30" x 43" by Dianne Longely, who will be teaching a printmaking workshop during the second session, June 12–24.

## New Grant Awards

Since last spring, Haystack has received the following grants:

- **American Scandinavian Foundation**—\$6,000 fellowship for two students from Norway to attend a 2010 summer workshop
- **Anonymous**—\$145,000 to support a new artist space for digital fabrication
- **Corning Foundation**—\$5,000 to support new electric glass furnaces
- **LEF Foundation**—\$4,000 for Operating Support
- **Maine Arts Commission, Schools Make Arts Relevant Program**—\$5,000 to support our 2011 *Community-Based Artist Residency* and our 2011 *Student Mentor Program*
- **Maine Arts Commission, Celebrating Traditional Arts Program**—\$1,500 to support a day-long program with three visiting Maine basketmakers, who were exhibiting artists in our 2010 exhibition, *Wabanaki Basketry*
- **Maine Community Foundation**—\$3,500 to support our 2011 *Island Workshop Day* and a pilot program *Adult Workshop Series*, based in our *Center for Community Programs*
- **Maine Humanities Council**—\$500 to support our 2010 visiting writer, Bill Harris
- **Meet the Composer**—\$500 to support our 2010 visiting musician, Dr. Michael White
- **Parker Poe Charitable Trust**—\$7,000 in support of our 2010 *Studio Based Learning*
- **The Quimby Family Foundation**—\$15,000 to support our 2011 Maine programs



*Heart Teapot: Hostage Metamorphosis V*—Yixing Series (2009), stoneware and lustre, 6 3/4" h x 12" w x 5 3/4" d, by Richard Notkin, who will be teaching a clay workshop during the fifth session, July 31–August 12.

# 2010 Annual Appeal—Thank You Donors!

Thank you to all who contributed in 2010. Your gifts directly benefit the artists who study at Haystack, help provide critical support for essential functions at the school—maintaining our award-winning facilities, offering high quality programs that can be life-changing experiences to participants, and awarding current year scholarships to several students annually—and making it possible for Haystack to keep tuition costs affordable.

## 2010 ANNUAL APPEAL

Lynn Adams  
Sean Albert & Patty Cokus  
Marcella Alkalay  
Sam Allen  
Brooke Davis Anderson  
Anonymous (10)  
Jane Aughenbaugh  
Thomas Ryan Barkman  
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Ricky Bernstein

Haystack's 2010 annual appeal has raised \$193,841 from 945 donors (175 from first time donors to the annual fund) as of October 25, 2010. The lists below include donations received since the Spring 2010 issue of Gateway. Please contact us if you find a correction is in order.

The 2011 annual appeal is currently underway. If you have already made a gift to the 2011 annual fund, thank you. To make a gift now, use the form at the back of this newsletter or visit our website at [www.haystack-mtn.org](http://www.haystack-mtn.org).

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Maude Van Dis

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