

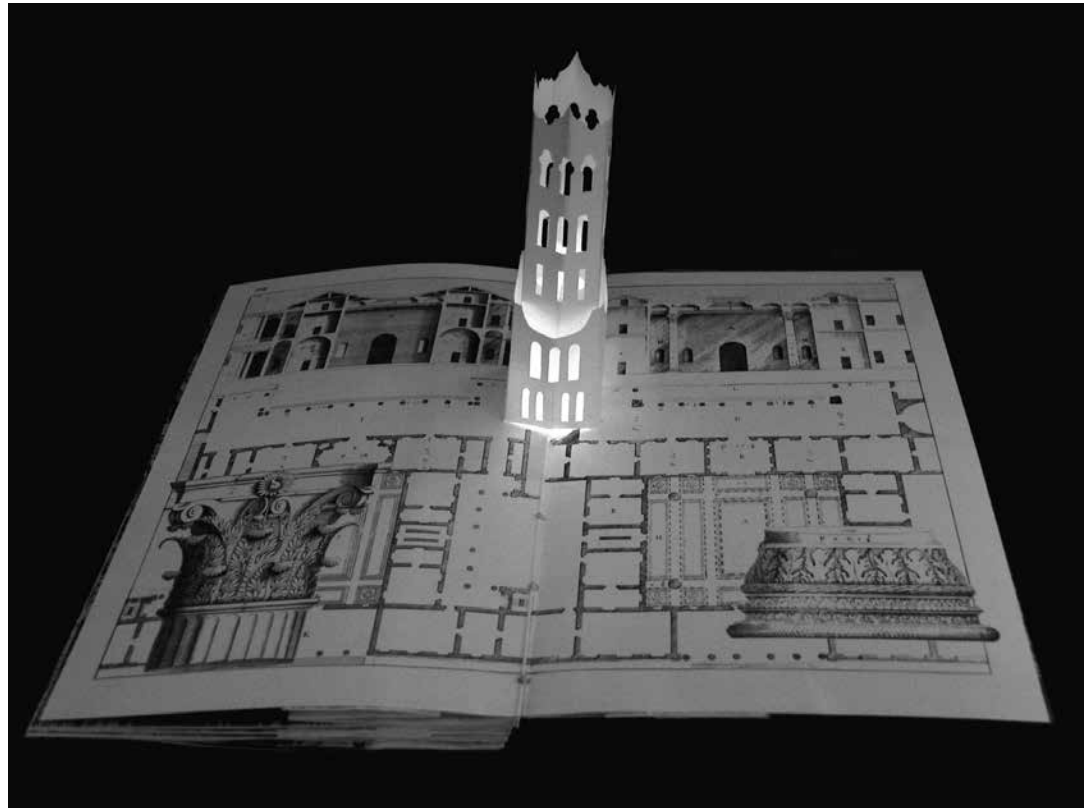


FROM THE DIRECTOR

After 27 years as director of Haystack, I will be leaving my position in the spring of 2015. I am choosing this time to leave not because anything is wrong, but because so much is right. The school is in a strong financial position, stronger than it has ever been in its 63-year history, and we have developed many new programs, most recently our *Open Studio Residency* and the fab lab. We have just completed a comprehensive renewal of our award-winning campus. The future is bright. It's an opportune time for a new leader to guide the school in its next period of growth.

I can't imagine a better place to work than Haystack—a progressive enterprise on a human scale that takes on big ideas and that has transformed the creative lives of generations of makers. I am leaving to continue the investigations that Haystack has inspired in me—to write and speak about creativity, to explore the connections between art and science, and to consult with organizations on how to develop and maintain dynamic programs.

After a workshop, a residency, or a conference, people often leave Haystack changed. They have discovered something profound about themselves, their work, or the power of a supportive community. It is a remarkable catalyst for growth. It has been that for me and my family as well. For us this has been a family adventure



Five Luminous Towers, A Book to Be Read in the Dark (2001), offset printing and light, batteries, 11 1/2" x 7 1/2" x 3", by Carol Barton, who will be teaching a book arts workshop during session 5, August 16–28, 2015.

since the beginning, one that sometimes started early in the morning and ended late at night. My wife Susan Webster and I have met so many remarkable people, and our children, Isaac and Sam, have grown up here in this vibrant community.

I know that time has passed because I used to watch my sons crawling under the decks looking for treasures—discarded glass cane at the hotshop or stray spoons by the dining hall, and now they are trusted editors of my writing. I should say that chronological time has passed, but the studio time, the making time, has stayed the same. Whenever a session begins, Haystack is new and together we are discovering the human capacity to be ingenious

and creative. All that and as many cookies as you want to eat.

I am exceedingly grateful for the support that I have received from the Board of Trustees and the dynamic partnership that has evolved between us, and am equally grateful for having been able to work with a remarkably skilled and dedicated staff. And through all these years I have been buoyed and supported by the creative spirit of the Haystack community—near and far, young and old—teaching, learning, and working late into the night, inspired by the moment.

Stuart Kestenbaum

Haystack Director Stuart Kestenbaum to Step Down in 2015

Stuart Kestenbaum, director of the Haystack Mountain School of Crafts for the past twenty-seven years, recently announced to the school's board of trustees and staff that he will be leaving his position next year.

During his tenure the school has seen a period of unprecedented growth, establishing many programs, including intensive workshops for high school students, conferences, retreats, an annual writing series, and, most recently, a residency program and a digital fabrication studio (in partnership with the Center for Bits and Atoms at MIT). The school's endowment for scholarships and programs has also grown, from under \$350,000 in 1989 to approximately \$8 million today.

His achievements have been recognized by the College of Fellows of the American Craft Council, which elected him an honorary member, and the James Renwick Alliance, which awarded him the Distinguished Educator's Award, the only non-academic educator to have received this recognition. After leaving Haystack, he will work on projects that have grown out of his work at the school and also focus on his own writing.



Lissa Hunter, Chair of the Board of Trustees said, "Anyone who has been to Haystack knows how important Stuart Kestenbaum has been to the quality of the place and its programs. It is a world-class institution in large part because of the dedication, skill and creativity of its director. Now he will be using those same qualities to enrich other aspects of the arts in Maine, around the country and the world."

Stuart Kestenbaum will be leaving his position in May 2015. A national search is planned. A new director is expected to start by fall 2015. For more information about the director position or to request a job description, please email: search@haystack-mtn.org.

Center for Community Programs

In the Gallery

This summer's exhibitions included *Matthew Shlian: Recent Work in Folded Paper*, June 1–July 9. Featuring the work of visual artist and paper engineer Matthew Shlian, who creates kinetic sculptures by manipulating paper through folding, scoring, pleating

and other techniques. *Combat Paper*, July 19–20, highlighted work done by Combat Paper, a veteran-run arts organization based in New Jersey, that lead workshops in writing and visual arts for invited veterans at Haystack's *Center for Community Programs* from July 14–18. The two-day exhibition included some of the work

made during those workshop sessions. *Made in Maine: Work by Recent Fellowship Recipients*, July 27–August 31, featured 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.

On Campus Studio Based Learning

Haystack's annual *Studio Based Learning*, a three-day intensive studio session for area high school students, was held from September 15–17. Now in its twentieth year, the program provides an opportunity for students to participate in workshops in craft media taught by leading artists from the region. Teens from the Deer Isle, Stonington, and Blue Hill Peninsula communities regularly participate in *Studio Based Learning*, and this year they were joined by nine students from Bucksport High School and two students from Vinalhaven Island.

Sixty-nine students participated in workshops led by Farrell Ruppert (blacksmithing), Erin Sweeney (book arts), Eddie Dominguez (clay), Zeke Leonard (musical instruments), Chris Leith (tex-



Local high school students, who participated in the instrument making workshop, led by Zeke Leonard (center, kneeling), made one or more guitars from cigar boxes and other materials during Haystack's 2014 *Studio Based Learning*.

tiles), and Ellen Wieske (metalsmithing).

Haystack's 2014 *Studio Based Learning* program was supported by the Quimby

Family Foundation, Parker Poe Charitable Trust, and by Haystack's Jack and Harriet Endowment Fund.

2014 Open Door

Open Door, Haystack's year-end program for Maine residents—eighteen and older—was held October 10–13. Ninety-two Mainers, from as far away as Matinicus Island and Albany Township and as near as Deer Isle, participated in the following intensive studio workshops: *Blacksmithing* with Douglas E. Wilson; *Ceramics* with Tyler Gulden; *Drawing* with Tom Curry; *Fiber* with Anne Emlein; *Metals* with Sarah Doremus; *Wood* with Jenna Goldberg; and *Writing* with Meredith Hall.

Fall Conferences

Haystack continues its innovative conferences and symposia that allow the school to examine craft in broader contexts. Three invitational programs were held this fall:

New Works, Haystack's annual retreat session for faculty, who return to focus on their own work, took place from September 10–14. The program was developed as a major program offering in 1996—seeking to promote significant opportunities for distinguished artists (all former faculty, presenters, visiting artists in Haystack's programs)—to create new work and exchange ideas with peers in Haystack's celebrated studio setting. This year fifty-four makers had the opportunity to move among the school's six studios,

which were staffed with technicians to assist program participants, along with an optional workshop in writing, led by Maine poet Gibson Fay-LeBlanc.

New Works is supported by a grant from the Windgate Charitable Foundation.

The open and respectful community that was New Works 2014 helped to buoy me along towards unseen destinations and new ideas that I hadn't anticipated until I was there. This residency was an opportunity for me to turn all of my time and attention towards developing new work, which will carry me into the future.



Examples of some of Piper Shepard's work, crafted in the Haystack fab lab, during *New Works*.

—Rebecca Goodale, book artist

Fall Conferences *(cont'd)*

I thought of “New Works” as just that, an opportunity to try new approaches and tools for new ideas. I spent the majority of my time in the Fab Lab, as I looked to further develop the digital component to the hand-cut work I’ve been making for over a decade. Working in the Fab Lab gave me the opportunity to question, experiment, and consider where and how some of these technologies might enhance my practice. What I enjoyed most was having concentrated time to gain some agency with the technology, in order to understand how to manipulate, layer, and play with the qualities and characteristics of a combination of machine and hand form. I brought home with me some new knowledge, and indeed, new work that I’m continuing to develop.

—Piper Shepard, textile artist

For a fourth year, *Haystack Art Schools Collaborative*, which was held September 18-21, welcomed eighty graduate students and teachers from ten art schools in the Northeast and Canada. The focus of this program is on creative process and provides an opportunity for discussions and conversations between schools and across disciplines through lectures, studio work, and student-led discussions.

The fourth annual *Art Schools Collaborative*, September 18–21, convened approximately eighty students and teachers from ten art school in the Northeast, to focus on the creative process. Choreographer Alison Chase and writer Akiko Busch were featured speakers. They also led workshops.

In addition, visual artists Matthew Hinçman, Lauren Fensterstock, and Warren Seelig worked on projects in the studios. Conference participants had the opportunity to work with them or observe.

Printmaker Susan Webster led a creative drawing exercise.

Bringing together a diverse group of university faculty and students from the eastern US and Canada, the Art School Collaborative is about connecting...in a very different way than we have become used to. The stimulating environment and activities set the stage for real and meaningful interactions amongst participants. For me, this is an important reminder that learning happens in many different ways and sometimes a mealtime conversation can be more substantial than a classroom lecture.

—Greg Sims

Assistant Professor,
Material Art
and Design
OCAD University

Participating schools included the Massachusetts College of Art and Design, Nova Scotia College



Cultural Summit participants discussed ideas related to the arts in Maine during breakout sessions.

of Art and Design, Ontario College of Art and Design, Rhode Island School of Design, Rochester Institute of Technology, Syracuse University, Teachers College Columbia, University of the Arts, University of Massachusetts-Dartmouth, and the University of Maine at Orono.

From September 29–30, Haystack organized the invitational *Cultural Summit 2014: A Gathering of Maine’s Art Leaders*—with an interdisciplinary group of Maine arts and cultural leaders who convene to discuss issues in the arts, such as challenges and successes of their individual work and that of their organizations.

Presenters included writer Monica Wood, Adam Rogers of Thos. Moser, Gretchen Berg and Gwyneth Jones, choreographers and performers from the Maine-based modern dance company *Berg, Jones and Sarvis*, Heather Davis, the executive director of The Telling Room, and Patricia King, the associate director for the Colby College Museum of Art. Seventy people participated in this year’s program.

Cultural Summit 2014: A Gathering of Maine’s Art Leaders was supported by a grant from the Betterment Fund and Haystack’s Program Endowment Fund.



An installation created by *Art Schools Collaborative* participants in a workshop led by Maine artist Lauren Fensterstock.

Scholarships and Fellowships

Joanne and James Rapp Fellowship

Initiated in 2010 with their own gift and with contributions from Arizona State University, Joanne and James Rapp have now established a fellowship to benefit students from Arizona State University, College of Architecture and Design (soon to be known as the Herberger College for the Arts). A competitive award, students are invited to submit proposals, which are reviewed by a faculty committee at ASU.

Joanne and Jim said that they created the fellowship because they valued their time at Haystack and wanted students to have the opportunity to experience the multi-nationalism of the students, teachers, staff, and other participants at Haystack and then, when they are back in Arizona, share the experiences with their faculty and fellow students.

Jim is a retired Professor Emeritus and former Dean in the ASU College of Architecture and Joanne, a former Haystack trustee, established one of the earlier craft galleries in the US—the Joanne Rapp

Gallery (c1972–1999), and also opened a second gallery, The Hand in the Spirit (1980–1999).

Both Joanne and Jim have served on community boards in Arts and Architecture at ASU and both worked with Rudy Turk on the concept and development of the Ceramic Research Center at the ASU Art Museum. Joanne served on the first board of trustees for the Wood Turning Center in Philadelphia, Pennsylvania, as well as on the boards of the American Craft Enterprises and the American Craft Council; the first advisory board for Chicago International New Art Forms Exposition; and she is currently on the advisory board for the Museum of Craft and Design in San Francisco, California.

Starting in 2015 the Joanne and James Rapp Fellowship will cover room, board, and tuition for a student from Arizona State University, College of Architecture and Design to attend a workshop at Haystack each year.

Haystack awarded over 120 scholarships and fellowships to students—from as near as Deer Isle and as far away as India, Israel, and Iceland—to approximately 25% of all summer workshop attendees. Support for these scholarships comes from our endowment, annual auctions, grants, and contributions.

There are 77 named scholarship and fellowship funds to date. A named scholarship can be created with a gift of \$25,000, and a fellowship can be created with a gift of \$35,000.

Fab Lab

2014 marked a busy, fourth season of Haystack's fab lab. The studio was staffed by MIT doctoral students and personnel, as well as other members of the fab lab network, consulting and assisting participants in the school's new residency program and faculty and students enrolled in session workshops. The fab lab provides opportunities for explorations that complement studio practices and fosters discussions and investigations between the craft/materials community and digital technology.

The 2014 Haystack fab lab staff included:

David Forgham Bailey, Fab Lab
Manchester, UK
Sophia Brueckner, MIT
Matt Carney, MIT
Elliot Clapp, RISD
James Coleman, MIT
Kelly Dobson, MIT
Jenna Fizel, MIT
Neil Gershenfeld, Director,
MIT Center for Bits and Atoms
Jonathan Grinham, MIT
Taylor Levy, MIT
Gerard Patawaran, AS220
Nadya Peek, MIT Center for Bits and
Atoms
David Robert, MIT
James Rutter, AS220
Che-Wei Wang, MIT
Anya Yermakova, MIT

Gerry Williams (1926–2014)

Haystack Life Trustee, Gerry Williams, passed away on Sunday, August 24, 2014. He was a significant figure in the arts—a master potter, teacher, mentor, and also co-founder, with his wife Julie Williams, *Studio Potter* magazine and also the Phoenix Workshops. He was also a frequent instructor for Haystack's intensive studio program for area teens, *Studio Based Learning*.

Gerry Williams served on the Haystack Board of Trustees from 1987 to 1996, when he became an Honorary Trustee. In 2007 the board changed this distinction to Haystack Life Trustee.

International Travel Fund

Since the 1950s, Haystack has invited faculty from other countries to teach at the school. Founding director Francis Merritt developed groundbreaking international sessions with artists from Africa, Asia, and Europe and that tradition continues today. Last year we had teachers and students from 19 countries.

With the cost of international travel rising, Life Trustee Eleanor Rosenfeld has made generous donations to Haystack to ensure that travel costs wouldn't be an obstacle to inviting outstanding artists from abroad. In 2012 Eleanor, a longtime supporter and friend of the school, created the special fund to support international travel for faculty who teach during Haystack's summer programs.

So far, travel for nine faculty has been supported by this fund and we have also used the fund to augment travel stipends

for international fellowship students.

Ginger Aldrich, Haystack's Development Director, talked with Eleanor recently about her motivations for establishing the fund. "Art, as a whole, is universal and connects us through shared experiences. It is important that we bring faculty, technical assistants, and students from other countries to Haystack because it enriches the programs and its participants, and it enriches Haystack. I see these folks, who come from other countries, as ambassadors. Everyone brings a different perspective and background when they come to the school and by sharing studio and living space, ideas, and materials, people get to know one another and become part of a larger, supportive community. Living and working together provides opportunities for people to learn from one another and to understand different perspectives,

which can also be a catalyst for demystifying assumptions about other cultures and traditions. The unknown becomes known and by removing cultural barriers, people are united through their art and through these shared experiences."

"I wanted to help facilitate these kinds of opportunities, where we find things in common—ones that reveal to us how we are alike more than how we are different. These connections are important and healing and unite us and that's what I wanted to support through this travel fund."

"I invite anyone else to join me in this effort by contributing to the International Travel Fund, at any level, and helping Haystack continue to be diverse, open, and welcoming."

New Grant Awards

Since last spring, Haystack has received the following grants:

Bangor Savings Bank—\$1,000 from the February Community Matters More event—this was an unsolicited gift—Haystack was nominated to be on the ballot and all nominees received \$1,000

John & Robyn Horn Foundation—\$20,000 to support the 2014 Summer Conference

Maine Arts Commission—\$16,689 for general support

National Endowment for the Arts—\$20,000 supported the 2014 *Open Studio Residency*

Parker Poe Charitable Trust—\$7,000 to support 2014 *Studio Based Learning*

Quimby Family Foundation—\$20,000 (\$10,000 each to support 2014 *Studio Based Learning* and 2015 *Student Craft Institute*)

Haystack People, News & Notes

HAYSTACK TRUSTEES have elected four new members to their board.

DEBORAH CUMMINS is the author of an essay collection, two collections of poetry, and a poetry chapbook. Her poems and essays have appeared in several anthologies and in numerous journals and magazines.

FABIO J. FERNÁNDEZ is a Boston based artist and curator. He is the Exhibitions Director at The Society of Arts and Crafts in Boston, Massachusetts and was previously an Associate Curator at Cranbrook Art

Museum in Bloomfield Hills, Michigan.

MARIAN A. GODFREY has worked as an arts advocate, producer, administrator, and funder for thirty-seven years. In 2011 she retired from the Pew Charitable Trusts in Philadelphia, having directed its Culture initiatives since 1989.

DEL HARROW lives and works in Fort Collins, Colorado and is an Associate Professor at Colorado State University where he teaches Sculpture, Digital Fabrication, and Ceramics, alongside his wife, potter

and Professor Sanam Emami. His work is represented by Haw Contemporary in Kansas City, Missouri.

LINDA SIKORA and **JOAN SORENSEN** were re-elected for their second three-year terms, and **STEPHEN YUSKO** was re-elected to his third three-year term.

A fond farewell to outgoing trustees **CHRIS STALEY** and **JACK WAX**, trustees since 2005.

Haystack Staff

Haystack's Community Programs Coordinator and Development Assistant, **HANNAH BARROWS**, is a first-time mother—she and her husband George Eaton welcomed a baby boy, Ossian Wren Barrows Eaton, on October 8. Hannah is currently on maternity leave.

CAROLE ANN FER, Assistant to the Registrar, has her work included in the Society of Arts and Crafts Boston Invitational, *Our Cups Runneth Over*, November 7, 2014–January 10, 2015.

Haystack director, **STUART KESTENBAUM**, has been elected Chair of the American Craft Council.

Assistant Director, **ELLEN WIESKE**'s work was in a show at the Maine Jewish Museum in November and she will be teaching the workshop *Tinkering with Wire* at Metalwerx in Waltham, Massachusetts in February 2015.

With appreciation to summer intern **MELISSA BARDSLEY**, and to volunteers who worked as gallery attendants at our *Center for Community Programs* this summer: **NANCY HODERMARSKY**, **JUDITH O'CALLAGH**, **HUB WHITE**, and **GREG WOODS**; and **JOAN SCHLOSSTEIN** for maintaining the gardens and grounds at Haystack's *Center for Community Programs*.

SUMMER ASSISTANTS NEEDED

May–August 2015. Applicants must have attended a Haystack workshop, preferably as a work-study student or technical assistant. Compensation, meals, and housing on campus are provided. Deadline: January 31, 2015.

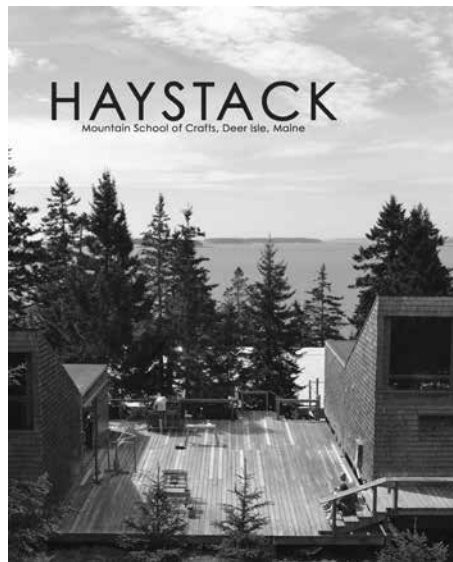
For more news about Haystack visit www.haystack-mtn.org/news.

Open Studio Residency

Haystack's second *Open Studio Residency* was held from May 25–June 6 with fifty residents, selected from nearly 400 applicants. Residents included established makers and emerging artists as well—people from 16 states and 3 countries—who represented a wide variety of disciplines and media, including clay, wood, metals, painting and drawing, mixed media, textiles, dance, and writing.

Haystack's six studios (ceramics, fiber, graphics, iron, jewelry, and wood) were open to participants to work alongside one another and move among the studios, as well as the school's digital fabrication lab (fab lab). Technicians were in the studios to provide advice and assistance with projects, as needed. In addition to open studio time, Haystack structured time for makers to share work and discuss ideas across disciplines.

Haystack's 2014 *Open Studio Residency* was supported by the Windgate Charitable Foundation with an award of \$100,000—over the three years (2013-2015, for this and other initiatives) and \$20,000 from the National Endowment for the Arts. *What day is it? The weather has been*



Larsen remix (re-creation of the 1961 image of Jack Lenor Larsen weaving on the fiber deck) by 2014 residents Aaron McIntosh, Fabio Fernandez and Judith Leemann, with Undine Brod, Benedicte Caneill, and Carrie Dickason. Photo: Jenna Richards.

These residents were inspired to recreate the iconic poster image to pay tribute to the founding spirit of the school.

beautiful the last few days, food is plentiful, studios are open 24 hours a day, and the makers that surround me are industrious. Haystack is a utopia where everyone is well fed and employed doing something they love.

—Excerpt from *Haystack Diary*
written by Harry Allen,
designer and 2014 resident
about the 2014 *Open Studio Residency*,
for the Fall 2014 issue of *MODERN*

Amazing what happened in two short weeks—I was able to dig deep into a new line of inquiry in my own work. As that work plays out over the coming years it will carry the imprint of those in whose company it started—both through the conversations that were happening as we witnessed one another's progress and through the energetic lift that comes of working side by side with other makers whose commitment and intensity can't help but circulate.

—Judith Leemann,
artist, writer and educator

2015 Summer Programs

We have a great summer workshop schedule planned for 2015 as well as the third year of our *Open Studio Residency*. In January, we will post complete course descriptions on our website, haystack-mtn.org, and catalogs will be mailed to our alumni and friends.

RESIDENCY

May 31–June 12 (*Two Weeks*)

FIRST SESSION

June 14–26 (*Two Weeks*)

Blacksmithing: Mike Rossi
Clay: Sunshine Cobb
Drawing: Larry Thomas
Fiber: Rachel Meginnes
Metals: Tim McCreight
Wood: Mark Sfirri



Pattern Study #2 (PS2), stools (detail) (2012), beech and milk paint, 17" x 12" x 12", by Jennifer Anderson, who will be teaching a wood workshop during session 2, June 28–July 10, 2015.

SECOND SESSION

June 28–July 10 (*Two Weeks*)

Clay: Malcolm Mobutu Smith
Enameling: Elizabeth Turrell
Glass: Nancy Callan
Printmaking: Takuji Hamanaka
Textiles: Warren Seelig & Sandra Brownlee
Wood: Jennifer Anderson
Visiting Writer: Richard Blanco

SUMMER CONFERENCE

Craft Thinking: Ideas on Making, Materials, and Creative Process

July 12–16

Presenters: Rick and Laura Brown
Andrea Dezsö
Paul Greenhalgh
Saul Griffith
Diana Guerrero-Maciá
Tim Ingold
Michael J. Strand
Susan S. Szenasy
Amit Zoran

THIRD SESSION

July 19–31 (*Two Weeks*)

Clay: Alleghany Meadows
Glass: Jeannet Iskandar
Metals: Raïssa Bump
Papermaking: Sue Gosin & Cynthia Thompson

Surface Design: Mary Anne Jordan

Wood: Russell Baldon

Visiting

Musician: Evan Christopher

FOURTH SESSION

August 2–14 (*Two Weeks*)

Baskets/

Mixed Media: Doug Johnston

Clay: Tip Toland

Encaustics: Kristy Deetz

Glass: Scott Benefield

Metals: James Thurman

Weaving: Christy Matson

Visiting Artists: Maira Kalman & Rick Meyerowitz



Clamp Resist Dress (2012), garment design and construction by Libby O'Bryan, who will be teaching a fiber workshop during session 5, August 16–28, 2015.

FIFTH SESSION

August 16–28 (*Two Weeks*)

Book Arts: Carol Barton

Clay: David Eichelberger

Glass: Daniel Clayman

Metals: Deb Stoner

Textiles: Libby O'Bryan

Wood Carving: Charles Stigliano

SIXTH SESSION

August 30–September 5 (*One Week*)

Baskets: Lindsay Ketterer
Gates

Blacksmithing: Pamela Wallace

Clay: gwendolyn yoppolo

Drawing/

Painting: Nina Jerome

Fibers: Anna Gunnarsdóttir

Metals: Arline Fisch

Writing: Rick Benjamin

Schedule subject to change.

Summer Gala Dinner & Private Auction supports scholarships and community programs

On July 12, Haystack hosted its annual Gala Dinner & Private Auction, which featured the work of Haystack faculty, staff, and board members. Ninety-four 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, trustees, and guests. More than \$36,000 was raised to benefit the school's scholarships and community programs. 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. This

year, we awarded over 120 scholarships to students to attend summer workshop sessions and the summer conference.

During the Gala dinner and auction, we chose to highlight two of Haystack's community programs—*Mentor Program* and fab lab training for teens.

Mark Bell, a full time potter and frequent instructor in Haystack's *Mentor Program* for area high school students, first came to Haystack on a scholarship and relocated to the area. He spoke about the *Mentor Program* and how it benefits the youth in the Island and Blue Hill Peninsula communities.

Mickie Flores, a science teacher at the Deer Isle-Stonington Elementary School,

who participated in Fab Academy training through Haystack, talked about how much she learned during the fab lab training, and said that, "It is so great that my students will benefit from what I have learned. The programs that Haystack offers do make a big difference for our students."

Haystack is grateful to the many sponsors, 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!

ARTISTS & DONORS

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PROVISIONS

Atlantic Brewing Company
Rioux Catering, Blue Hill
Blue Hill Wine Shop
Carole Ann Fer, Dowstudio
Dan's Flower Farm
Wallace Tent & Party Rentals

EVENT COORDINATOR

Ginger Aldrich

ASSISTANT

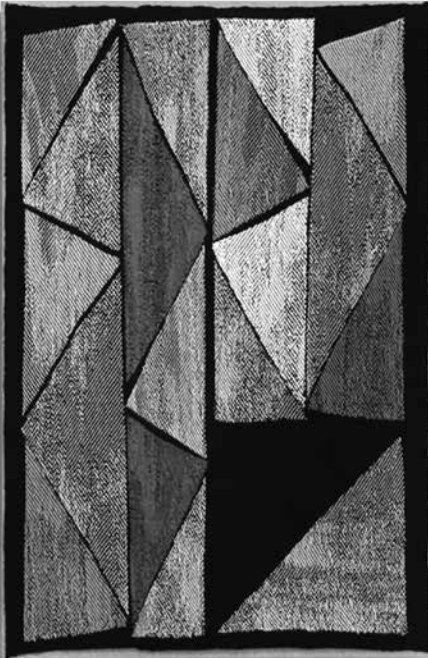
COORDINATOR
Hannah Barrows

AUCTIONEER

Stuart Kestenbaum

RINGMEN

Carole Ann Fer & Ellen Wieske



Triangles in Grey, Red, Gold, White, Browns and Blue (2012), cotton and tencel, 27 1/2" x 18", by Christy Matson, who will be teaching a weaving workshop during session 4, August 2–14, 2015.

ONLINE AUCTION

On February 2, 2015, Haystack will mount a three-day online auction. Developed in partnership with eBay Giving Works the online auction provides a venue for sharing a wide selection of items, which are created by members of Haystack's internationally renowned faculty, with proceeds benefitting the school's scholarship fund and improvements to our award-winning facility. Therefore, your bids have a big impact on students by supporting creativity and providing access to our programs—nearly 25% who attend Haystack receive financial aid.

Visit www.haystack-mtn.org for more updates and details about the online auction as it approaches. Contact Haystack at (207) 348-2306 or haystack@haystack-mtn.org with any questions.

Dedicated Volunteers Help Prepare the Campus for Summer Workshops

Each year pre-session volunteers help us prepare the campus in Sunshine and our *Center for Community Programs* in the village for the summer season. Thirty-six dedicated folks helped us out during 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 their hard work and focus 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 Haystack at (207) 348-2306 or haystack@haystack-mtn.org.

2014 PRE-SESSION VOLUNTEERS

Andy Abello
Jose Ambriz
Melissa Bardsley
Chris Becksvoort
Renee Bender
Alan Bradstreet
Heather Burgess
Nara Burgess
Wimberley Burton
Akiko Busch &
Brian Johnston

Lisa Cannon
Fiona Clark &
Vincent DeLisle
Ray Cooper
Addison deLisle
Emily Domoracki
Jack Frake
Linda Germain
Michael Hetzel
Christel Hoffmann
Diane Horton
Corinna Jablonski
Bill Keating

Thea Longacre
Celine Lombardi
Janet Macy
Yvonne Maiden
Abraham McClurg
Lory Newmyer
Anthony Oliveira
Jane Proctor
Charles Schreiber
David Steckler
Sarah Wheatley
Paula Wolfe

2014 Annual Appeal— Thank You Donors!

Thank you to all who contributed in 2014. 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, awarding current year scholarships to several students annually—and making it possible for Haystack to keep tuition costs affordable.

Haystack's 2014 annual appeal has raised \$254,315 from 828 donors (108 from first time donors to the annual fund) donors as of October 31, 2014. **The lists below include donations received since the Spring 2014 issue of Gateway.** Please contact us if you find a correction is in order.

The 2015 annual appeal is currently underway. If you have already made a gift to the 2015 annual fund, thank you. Any size donation is welcome—to make a gift now use the form at the back of this newsletter or visit our website at www.haystack-mtn.org.

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SPONSOR
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Alex Sierck
Mark & Susan Robinson

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 Corning Museum of Glass
 Chris Chapman & Elaine Cyr
 Katherine Cheney Chappell
 David K. Chatt
 Amanda Degener
 Catharine Ellis
 Impact Studios
 Alex Irvine
 Marc Leuthold
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 Bruce Onobrakpeya
 Katherine Page
 Juhani Pallasmaa
 Denis Palmer
 Connie S. Pogue
 Russell E. Ring
 Ilene Rosin
 John Sheridan
 Carol Wainright
 Jiro Yonezawa



Procreation (2014), wool, fish line, and embroidery, 15 cm, by Anna Gunnarsdóttir, who will be teaching a feltmaking workshop during session 5, August 30–September 5, 2015.

COMMEMORATIVE GIFTS

**IN HONOR OF
 Eleanor Rosenfeld**
 Stan Spracker

Ann Roth
 John Coffey

Joan Sorensen
 David Levin &
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 Andrew M. Low &
 Margaret Stroock

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HAYSTACK

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SCHOOL OF CRAFTS

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www.haystack-mtn.org

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Working Together

Haystack is one of five participating craft schools—with Arrowmont, Penland, Pilchuck, and Peter Valley—that have organized a new marketing initiative that focuses on schools offering intensive studio experiences. The launch of the Craft School Experience took place from November 7–9 at SOFA Chicago, where there was an exhibit featuring work by artists who have been influenced by their experience at the five participating art schools. During the conference, Haystack’s director, Stuart Kestenbaum, spoke on a panel about the initiative as well.

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, at craftschools.us.



NAME (Please print your name(s) as you wish it to appear on contributors' lists.) E-MAIL ADDRESS

ADDRESS CITY STATE ZIP

WORK CELL

HOME PHONE ALTERNATE PHONE

I want to make a contribution to the 2015 Haystack Annual Appeal in the amount of: (Contributions are tax deductible to the extent allowed by law.)

\$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

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, www.haystack-mtn.org
Donations may also be made securely on our website.