

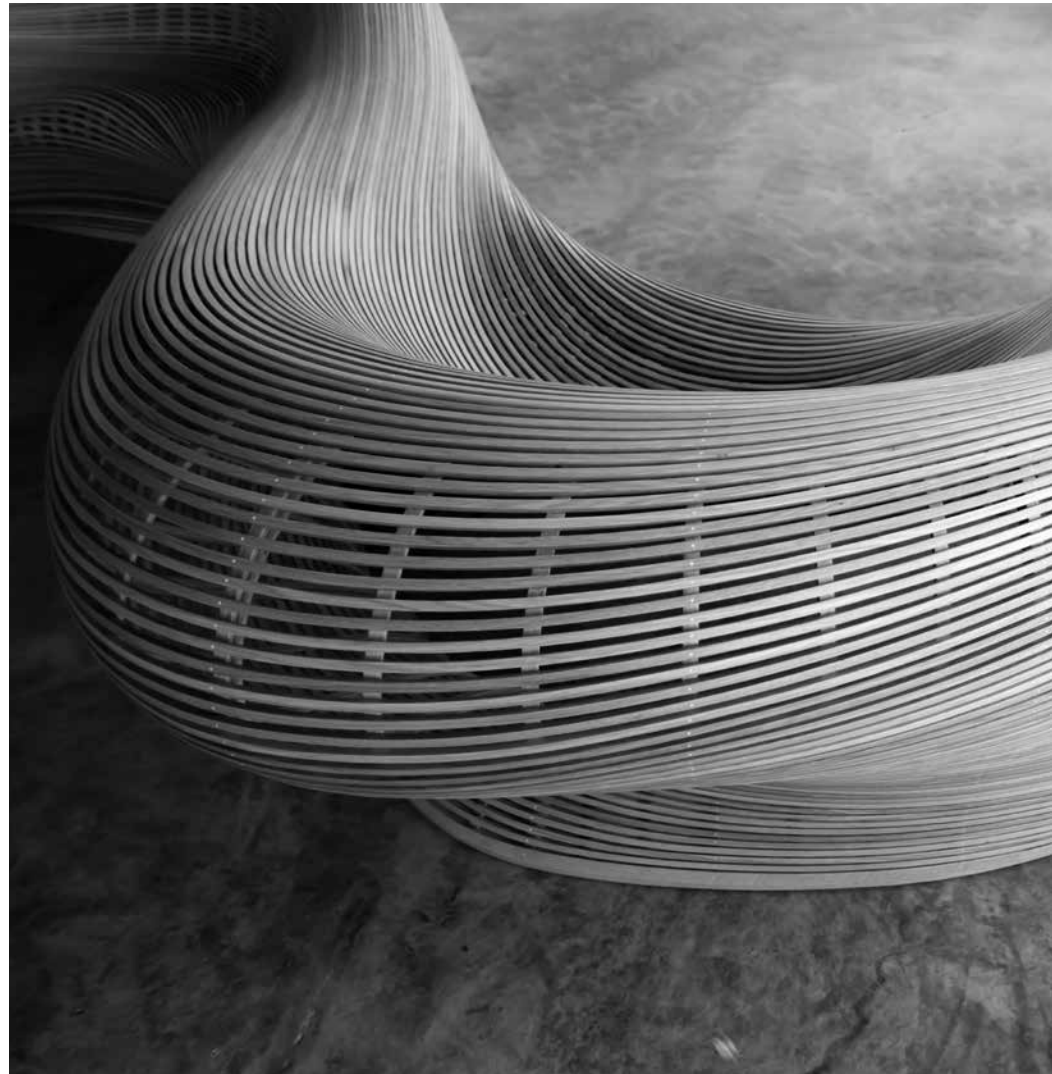


FROM THE DIRECTOR

Earlier this fall a few of us took a drive to Montville, Maine to visit the site of the original Haystack campus with Al and Nancy Merritt. This was where Haystack began in 1950, and would exist for the next ten years before moving to our current location on Deer Isle. Though there have been significant changes to the site over the years, the clay and weaving studios, as well as some cabins and the central building where evening lectures were first held, still exist.

The Merritt family has had a special connection to Haystack for long time. Al was just fourteen years old when his family relocated from Michigan to Maine and his father, Frances Merritt, became Haystack's founding director. Fran Merritt would guide the school for the next twenty-eight years and his vision had a profound impact on shaping Haystack into what it is today. While taking a workshop during the school's first season on Deer Isle, Al and Nancy met and together they embody a connection to the school that spans decades.

The very idea of a school that awards no degrees and has no permanent faculty or student body remains as unconventional today as it was back then. Walking around the property, looking at some of the original structures, I was struck by the simplicity of it all. A local carpenter named Ed Sewall designed, and built, most of the structures, which were rustic yet also thoughtful in design and sufficiently suited to the needs of that time and place. Starting a school is a radical idea in and of itself, and also an act of profound generosity, which hinges on the belief that there exists something



Sinuo (2015), steam bent White Oak, 16' x 7.3' x 3.2', by Matthias Pliessnig, who will be teaching a wood workshop during session 5, August 13–25, 2017.

so important it needs to be shared with others. Standing in Montville and thinking about the campus Edward Larrabee Barnes would later design on Deer Isle, it struck me that the confidence and conviction necessary for a group of people to imagine what this place could become, was quite remarkable. It represents an almost incomprehensible leap, which had everything to do with establishing a place that valued reflective thinking and a close

examination of materials and processes within a creative and supportive community. In this way, Haystack has always been about modeling a way of living, as much as it has been about teaching a specific skill set—though perhaps these ideas have always been more closely linked than we might imagine.

Paul Sacaridiz

Center for Community Programs

In the Gallery

May 27

Combat Paper

Haystack hosted fourteen veteran artists-in-residence this May in collaboration with Combat Paper, NJ, a veterans-run art organization dedicated to helping former service members explore their military experiences through art and writing. During the week-long workshop (May 23-27), participants learned how to deconstruct military uniforms into a fibrous pulp, which was then dried into large sheets of paper. This material was then used as a canvas for drawing, printmaking, and writing. Some artists also used it to cast objects they had brought, or to create larger installations. The resulting artwork and stories were shared at

Haystack's *Center for Community Programs*, during an exhibition of the work.

This program was supported by a grant from the Broad Reach Fund of the Maine Community Foundation.

June 4–July 8

The Measure of All Things: Recent Work by Ted Lott

The first full exhibition of the summer season featured Ted Lott, a New York based artist, designer, and craftsman who creates dreamlike architectural sculptures . . . using vintage luggage and 20th century furniture as a starting point. Simultaneously believable and fantastic, the work employs shifts in scale alongside found objects and highly precise structures

inspired by stick frame construction. In one piece on view, the arch of a Windsor chair becomes the cathedral ceiling of an intricately built, miniature dwelling; in another a pedestal table becomes a tree house, complete with rope ladder. Numerous works were constructed from canvas-covered suitcases with intricately crafted windows, doors and interiors, including tiny, functional lights. Viewing woodworking through a broad lens, Ted Lott seeks to enliven our awareness of the spaces where we spend time and re-examine the objects we associate with. Ted took part in the first *Open Studio Residency* at Haystack, and was also scholarship recipient in 2005.

July 13–August 10

Gene Koch—Recent Work: Inside and Out

Stonington-based artist and Haystack's longtime facilities manager, Gene Koch, enlivened both the gallery and grounds mid-summer in a solo exhibition of painting and sculpture. Several works were created using a technique called sgraffito neo fresco, in which dry pigments, mixed with a clay-gesso slurry, are laid down in successive layers. The dried surface is then scratched and abraded, revealing color from beneath the surface. This action also relates to the tides continually eroding the mud and rock along the Maine coast. Several Cenotaphs were also shown—sculptures made by manipulating found pieces of scrap and driftwood. Scarring from chainsaws and insects, softening from years of water or wind, and the artists' own hand created a narrative for each work. Also installed on the grounds surrounding the gallery were several of Koch's Free Range Sculptures—tall, steel arcs that created site-specific drawings in the landscape. Reconfigured throughout the duration of the exhibition, these pieces cast long, tangled shadows that changed throughout the day, adding another visual component to the work. This past summer Gene Koch celebrated twenty five years as part of the Haystack community.

Open Door

Ninety-two people participated in Haystack's annual, season-ending workshop program for Maine residents, *Open Door*, from October 7–10. This year's instructors included: Meagan Crowley (blacksmithing), Barbara Korbel (book arts), Kari Radasch (ceramics), Warren Seelig (fiber), Sue Amendolara (metals), Zeke Leonard (wood), and Jaed Coffin (writing).



Julie Jo Fehrle of Blue Hill, Maine participated in a wood/instrument building workshop, led by Zeke Leonard, during Haystack's *Open Door* program for Maine residents. Photo credit: Wylde Photography

August 17–September 30

Andrea Deszö: Stone Wood Glass

A tireless innovator and a dynamic artist, Andrea Deszö first came to Haystack as a presenter for our 2014 summer conference. For her solo exhibition at Haystack's *Center for Community Programs* she presented a series of works on paper that used the materials of stone, wood, and glass as vehicles to create prints through the processes of lithography, woodcuts and Vitreography.

A professor at Hampshire College, Andrea Deszö approaches her unique vision through drawing, painting, artist books, embroidery, cut paper, animation, site-specific installations, and public art, including large-scale mosaics. This exhibition featured several works created at Haystack as a 2016 Visiting Artist. Included in the show was a wall-sized mural of fantastical beasts—made using a vinyl cutter in the Haystack fab lab—and a series of work made by laser cutting drawings onto wood panels, which were then printed like traditional woodcuts. By using these different approaches, the audience was able to consider the show, as the artist intended—a marriage of work made by the hand and new technologies.

On Campus Studio Based Learning

Haystack's annual *Studio Based Learning*, a three-day studio program for area high school students, was held from September 19–21. For twenty-two years the program has provided students with the opportunity to participate in workshops in craft media taught by professional artists. Students and chaperones live on campus throughout the program and, in addition to studio time, faculty artists present work and share their ideas, inspiration, and creative processes, each evening.

Sixty-eight students, from Deer Isle-Stonington High School, George



Rob Lugo gave demonstrations in Haystack's clay studio to students participating in this year's Art Schools Collaborative.

Stevens Academy and the Harbor School in Blue Hill, Bucksport High School, Vinalhaven High School, and Mt. Desert Island High School, attended this year. Instructors included: Patrick Quinn (blacksmithing), Anna Low (book arts), Ellen Wieske (metals), Chris Leith (textiles), and Heather McCalla (wood).

Studio Based Learning was supported this year by Parker Poe Charitable Trust and Haystack's jackandharriet Fund.

In his evaluation of this year's program, one student wrote, "*Haystack is an amazing experience even for someone who may think they are not gifted 'artistically'.*" Another wrote that the best part of her studio experience was that, "*It's really a neat place to come to immerse yourself because there is no homework, practices or rehearsals to get to. Everyone has to be completely present, and it really makes a difference.*"

Art Schools Collaborative

Eighty undergraduate and graduate students from ten art schools in the

Northeast and Canada, attended the sixth annual *Haystack Art Schools Collaborative*, September 22–25. This three-day conference for art students in degree seeking, academic programs features a mix of speakers, studio activities, and discussion groups.

Participating schools included Columbia Teachers College, The University of Maine at Orono, SUNY New Paltz, University of the Arts, Rhode Island School of Design, Syracuse University, Massachusetts College of Art, Marlborough College, School for American Crafts, and the Ontario College of Art and Design.

Presenters for the program included: Anna Hepler, independent artist, Maine; Mike Andrews, artist and Professor, School of the Art Institute of Chicago; Sharron Loude, independent artist and Author, New York City; Roberto Lugo, artist and Professor, Marlboro College, Vermont; and Sheetal Prajapati, Assistant Director,

Planned Giving

Every gift is significant and helps to ensure the longevity of Haystack, preserving the school's leadership role in the international craft world. Your gifts benefit generations to come through Haystack's innovative programming, exceptional faculty and staff, and award-winning architecture and facilities that, together, create memorable and life-changing experiences. Through tax-wise giving options, you can support Haystack during your lifetime and in your estate plans. We are always happy to work with you to develop the right fit for your interests.

Here are two examples of legacy giving:

Charitable Gift Annuities

Charitable Gift Annuities (CGA) are gifts that result in a life income to the beneficiary/ies, providing an ongoing source of income after retirement. A free, sample illustration of tax benefits can be provided upon request.

Jane Weiss Garrett (1923–2016) was a longtime Haystack friend and Life Trustee. She passed away this June, but as far back as 2005, Jane was thinking about Haystack as she considered a legacy gift—she was the first to start a Charitable Gift Annuity with Haystack. Others have joined her since—these donors have said that this vehicle provides a way for them to give back to the school, while also receiving an income stream for themselves, creating what one donor called, “a win-win situation.”

This year, after Jane passed away, the residuum (remainder) of her Charitable Gift Annuity was transferred to Haystack. Although the amount of funds remaining could not have been predicted precisely, Jane wanted whatever was left of this account to be allocated to the school. In particular, Jane wanted the funds to be used for repairs and renovations to our *Center for Community Programs* at 22 Church Street—a property she had originally owned and loved dearly. When Haystack



Jane Weiss Garrett on Deer Isle. Photo courtesy of Ruth 'Bunny' Hensley and David Scholl.

purchased the property from a friend and former trustee, Mary Nyburg—with a generous bequest from another Haystack trustee, Charlie Gailis—Jane fully supported the effort and, in a 2005 letter to Haystack, she put intentions for her CGA residuum in writing. She wrote, “It is my wish that this money be used towards the renovation and repairs of the Church Street house and barn to be acquired by Haystack.”

It turned out to be both a thoughtful and timely gift, which amounted to a little over \$15,000. A number of projects for the *Center for Community Programs* have recently been identified and with these funds we can address some, or most, of these in the immediate future. For example, in September the entrance to the *Center's* driveway, from Church Street, was paved, which was a much-needed improvement to the property in terms of access and drainage.

Jane Weiss Garrett touched many lives and she will continue to be part of the Haystack community forever—through memories of her and her participation in the school, through her CGA gift, and

also through a fund that is being set up by her daughter and daughter's husband. You can read more about Jane and plans to establish the Jane Weiss Garrett Scholarship Fund—under Scholarships and Fellowships / New (next page).

Bequests

Including Haystack in your estate plans makes a lasting contribution. An estate-planned gift to Haystack can take a number of forms, including a specific dollar amount or a portion of your estate after commitments to others are fulfilled.

The Haystack Circle was created in 2004 to thank those who have provided for the school in their estate plans. Members of the Circle have named Haystack as a beneficiary in their will, or in another planned gift, such as a charitable gift annuity. These supporters—of which there are over fifty—are mentioned in the school's publications, receive special mailings about Haystack programs and events, and are recognized in various ways throughout the years. We are grateful for their pledge to provide for, and help sustain, the school both during and after their lifetime(s).

If you are considering making a bequest that includes Haystack, the tax ID # number for the school is 01-0243548, and the following language has been proposed for donor use by the Maine Community Foundation.

I give and bequeath (description of gift/assets) to Haystack Mountain School of Crafts, a non-profit organization based in Deer Isle, Maine, for its educational and research uses and purposes.

It is recommended that donors consult with their attorney or financial planner in deciding which type of planned giving option best suits their circumstances.

Scholarships and Fellowships

NEW

Jane Weiss Garrett Scholarship Fund

Longtime Haystack friend and Life Trustee, Jane Weiss Garrett (1923–2016), passed away this June. Jane was a spirited individual who had a long history with Deer Isle and Haystack. For many years, she and her husband, Jerry Weiss, would summer in a cabin at Sand Beach in Stonington. In the 1980s they bought the house and barn that is currently Haystack's *Center for Community Programs*, located at 22 Church Street in Deer Isle village. Jane renovated the barn to house her gallery, *Timeless Designs*, which also featured work of former Haystack faculty. Jane was later married to Milton Garrett when the property was then sold to another Haystack friend and former trustee, Mary Nyburg. At that time, Jane and Milton moved to a home that they called "Viewpoint" on Little Deer, and eventually rented in Sunset on Deer Isle.

In August Haystack's director, Paul Sacaridiz, and Development Director, Ginger Aldrich, spent time with Jane's daughter Ruth 'Bunny' Hensley and her husband David Scholl. They were visiting the area to spread Jane's ashes in various locations that had been meaningful to her, and Haystack was one of those places. Bunny and David shared memories of Jane and told us why they were establishing a scholarship fund in her name.

"What Haystack gave to my mother," Bunny said, "was the venue for her work with crafts and appreciating artists and their work, selling the work through her shop; It gave her her life! It was part of who she was—you cannot separate her from Haystack or Deer Isle." David added, "It's like what Joseph Campbell said, 'She found her bliss!'"

Bunny recalled how, when the family would drive to Maine each summer, her

mother would put her foot on the pedal and drive faster as they approached Maine and could smell the ocean. "She was anxious and excited as we drew nearer to Deer Isle, her heaven."

Jane's health had been failing these past years and she was living at a retirement community, Kendal at Oberlin. Bunny said that one time Jane tried to sneak out of Kendal to get back to Deer Isle one last time—and she did.

Bunny and David donated a lead gift of \$15,000 to establish the Jane Weiss Garrett Scholarship Fund and will give a \$2,000 gift to ensure that a student can begin receiving the award in 2017 with a Current Year Scholarship—and will generously do so until the scholarship is fully funded at \$30,000. Once that is realized, the scholarship will cover tuition, room & board, each year supporting a student to attend a workshop in ceramics, glass, or fiber.

Roberto Lugo Minority Scholarship Fund

Potter, educator, activist, and Haystack trustee, Roberto Lugo, has initiated a new scholarship fund intended to support students of color—including Black, Hispanic, and Native American. Rob is currently an Assistant Professor at Marlboro College, in Vermont, and his work is represented by Wexler Gallery, in Philadelphia.

Rob was born and raised in the Kensington neighborhood of Philadelphia—a place in which he was exposed to prevalent drug use and gang activity while growing up. His parents, who worked hard for their family, were both from Puerto Rico and were the first generation of their family to raise children in the United States. Rob didn't have access to art in school, but as a teen, he took up writing graffiti with his cousins on the streets of the city. Years after he moved from Philadelphia and, wanting

to earn a decent living, he enrolled in a design course at a community college. The instructor also taught a pottery class and encouraged Rob to enroll in that as well, which he did. Rob says that the teacher's positive feedback was the first time in his life that anybody had said that he was good at something. Since that time, working with clay has been transformative for him. "Pottery saved my life" is not just a title to one of his pieces, a striking and explicit painting, it is his motto. He wants to share his experiences with others and to help bring awareness and create opportunities for people like him, inner city youth in particular, so that they, too, might find meaning and direction as they tap into and recognize their own gifts, and are encouraged to do so.

Recognizing the importance of sharing his experiences with others, Rob gives presentations and is involved in a number of different projects and communities. He has been in demand lately for his work as an activist, educator, spoken word poet, and to talk about pottery and how his experiences brought him to where he is now.

This summer Rob seeded the new scholarship fund at Haystack with a \$1,000 gift and is preparing a video that will be posted to social media—by him and Haystack—to get the word out about the new fund and how to support it. Haystack also plans to send a mailing to friends, notifying them of the scholarship and inviting them to contribute as well. If you would like to receive one of these letters, please contact Haystack.

Once fully funded, the Roberto Lugo Minority Scholarship Fund will provide an annual award to a student of color, covering tuition, room & board for a student to attend a Haystack workshop annually.

If you have questions about legacy gifts or endowed funds, contact Haystack's Development Director, Ginger Aldrich, at (207) 348-2306 or development@haystack-mtn.org.



2016 session 2 scholarship recipients

SPOTLIGHT ON SCHOLARSHIPS

In 2016 Haystack awarded approximately 25% of all summer workshop attendees with scholarships and fellowships to help them attend the school.

Providing support to students has tremendous impact, and we are very proud of the 78 named funds that have been created at Haystack. A dedicated group of donors who believe in the mission of the school have taken steps to endow individual scholarships and fellowships that we are able to allocate on an annual basis in keeping with the intentions and directives of each fund. A named scholarship can be created with a gift of \$30,000 and provides room, board & tuition for a two-week workshop. A fellowship can be created with a gift of \$40,000 and includes the addition of a travel stipend to offset the expense of travel to and from Deer Isle. Haystack is also able to work with donors to establish Current Year Scholarships for \$1,500 each, providing a student with tuition, room & board to attend a two-week workshop.

Haystack is firmly committed to diversity, inclusion, and equity. Moving forward this will remain one of our most critical projects, ensuring the school

remains supportive of all students, regardless of age, race, gender, sexuality, or economic status. As an artistic community we believe in and celebrating divergent points of view and this has never been more important than at this moment in time. One of the most effective tools we have towards supporting this mission is our scholarship program which this year brought over 120 students (recent high school and college graduates, retirees, parents, and emerging artists, and more) from as near as Deer Isle to as far away as Palestine, Sweden, and Brazil. The scholarship program is supported through annual fund contributions, end of session auctions, the summer gala benefit, grants and our scholarship endowment. None of this is possible without the generous support from our community of donors, and all gifts, regardless of the amount, play a vital role in our efforts to create opportunities for artists.

This past summer Haystack distributed evaluation forms to students who received scholarships and fellowships, asking for feedback about the awards. We asked them to provide a brief, personal anecdote and their responses demonstrate how transformative the experience at Haystack can be.

A financial commitment such as Haystack wouldn't be possible for me without the generosity of the scholarship program. I am a working craftsperson—with a simple life of hard work—this scholarship has allowed me sacred and valuable time away from my consuming 'production' weaving life to reconnect with my voice as a craftsperson."

Moreover, leaving one's life for two weeks is quite a commitment—and my time here has been immeasurably valuable. I have made discoveries in my work and in my capacity to assist other weavers that only a vibrant craft community of such radically inspiring support can provide.

Jessica Green

I never knew this kind of program existed. . . I was very fortunate to receive adequate formal education . . . but I was thirsty for more and didn't want to burden my parents (they have 4 kids to worry about). Coming to Haystack as a work-study student made me feel like I earn my own education and that I think is very powerful.

Dwinisa Perkel

Being a father and husband, combined with school and work, I never thought I would have the time let alone the money [to come to Haystack]. My wife and I have raised 7 children together and the scholarship I received is the only way I could have had this experience.

Keith Stuart

Coming here is a freeing experience—free from the world, free from conventional ways of teaching and most importantly free from the distractions that keep us from interacting with new people.

Suranga DeSilva

2016 Annual Appeal—Thank You Donors!

Thank you to all who contributed in 2016. Your gifts have allowed us to re-invest in our award-winning campus, provide support to our community and international programs, develop new initiatives, attract world class faculty and visiting artists, and offer full scholarship support to one-quarter of our students. None of this would be possible without your help. Your donations to Haystack, regardless of the amount, allows us to demonstrate to foundations and other granting agencies that we have strong support from those who care deeply about the work we do. In this way, your contribution to the annual fund plays a central role our efforts to secure other sources of funding.

Haystack's 2016 annual appeal has raised \$268,388 from 775 donors (101 from first time donors to the annual fund) as of October 31, 2016. The lists included in this report reflect gifts made to Haystack throughout 2016. Please contact us if you find a correction is in order.

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Thank you!

Summer Gala & Private Auction supports scholarships and community programs

On July 15, Haystack hosted its annual Gala & Private Auction, which featured the work of Haystack faculty and board members. One hundred and five people attended the catered reception, on the campus' main deck and in the dining hall. Music was provided by *Isle of Jazz* and items, commissioned and generously donated from artists, were auctioned off to the gathering of local and summer residents. More than \$35,000 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 innovative programs. This year, Haystack awarded over 120 scholarships to students to attend summer workshop sessions and the summer conference.

Haystack is grateful to our lead Business Sponsor, Bar Harbor Bank & Trust, and Business Sponsor, Tradewinds, as well as the many patrons, underwriters, and supporters of our Gala, and local individuals and businesses for their contributions 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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DID YOU KNOW?

In 2016

452 students from 43 states and 16 countries participated in workshops (sessions 1-6).

50 residents from 20 states and 2 countries participated in *Open Studio Residency*

58 people from 20 states and 4 countries attended the annual Summer Conference

More than 120 scholarships/fellowships were awarded to participants in session workshops and the Summer Conference

More than 1,000 visitors toured the campus

More than 400 Mainers (teens and adults) participated in Haystack's community and state-wide programs for Maine residents

More than 950 people participated in all of Haystack programs throughout the year

Another 350 people participated in spring and fall programs on Haystack's campus

Dedicated Volunteers Help Prepare the Campus for Summer Workshops

Thank you to everyone who generously donated their time, strength, expertise, good humor, and warm hearts to our annual volunteer pre-session, helping us prepare the campus in Sunshine and our *Center for Community Programs* in the village for the summer season. Fifty-one individuals

spent time—either a day, a few days, or a week—over two weeks, living at Haystack. They sharpened tools, chopped and moved wood and brush, made floors and windows shine, touched up paint, and many other tasks, both small and large. Every year, our pre-session volunteers inspire us with their love and commitment for Haystack. We

truly could not do it without them.

We 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.

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Open Studio Residency



This was the fourth year of Haystack's two-week residency program, which is designed for emerging and professional artists. It also marked the first year that this fully funded program is being supported by Haystack's Windgate Program Endowment. Out of 305 applicants 50 artists were selected by competitive review.

Fab Lab

The Haystack fab lab has become an integral part of our mission to think broadly about the field of craft. Developed in 2011, in collaboration with MIT's Center for Bits and Atoms, the fab lab is a digital fabrication facility that serves as a complement to Haystack's existing programs. Housing some of the newest equipment and tools in rapid prototyping, artists in residence, conference presenters, and workshop participants continue to explore new approaches to materials and processes examining the connections between craft and emerging technologies.

During the Open Studio Residency artists produced work ranging from complex substrates for paintings on the CNC router to developing computer-controlled circuitry to power designed objects. Students in Jason Green's Form and Surface workshop utilized the fab lab as a way of making work in ceramics.

Through a multi step process involving drawing, computer based modeling, laser cutting and mold making, participants generated latticework tiles in the clay studio. Working with 3D printers, objects were also designed and manufactured in the lab and then returned to the ceramics studio as prototypes for making press molds. And, during Haystack's annual Summer Conference, presenter and workshop leader, Ron Rael, Associate Professor at the University of California, Berkeley, gave demonstrations on scripting and 3D printing directly with clay; exploring the potential for infinite variability within objects.

At Haystack a remarkable group of specialists, MIT doctoral students and personnel, as well as other members of the fab lab network who came from around the world staff the fab lab. They work in collaboration with resident artists and workshop participants with a wide range

of experience levels, while also working on developing projects of their own.

The 2016 Haystack fab lab staff:

Elliot Clapp, RISD
Christopher Dewart, MIT
Jonathan Doolan, Haystack
Sands Alden Fish, MIT
Neil Gershenfeld, MIT
Director, Center for Bits and Atoms
Amanda Ghassaei, MIT
Jonathan Grinham, MIT
Sigridur Helga Hauksdottir,
Fab Academy, Iceland
Alexis Hope, MIT
Nicholas Kisic, MIT
Margaret Oskarsdottir
Fab Academy, Iceland
Prashant Patil, MIT
Nadya Peek, MIT
Center for Bits and Atoms



In 1975 Bruce Onobrakpeya (left) attended a two week international session at Haystack, which served as the model for the Harmattan Workshop that he later founded in the Agbarha-Otor, Delta State in Nigeria. The Workshop was based on the philosophy found at Haystack, and is now directed by Samuel Ovrati (right). Both Sam and Bruce, pictured here with director Paul Sacaridiz, attended the 2016 Haystack summer conference.

Grants Received in 2016

Broad Reach Fund of the Maine Community Foundation

\$10,000 to support 2016 Combat Paper Project programs

Hegner Family Foundation

\$4,000 to support 2016 Summer Conference Scholarships

Maine Arts Commission Partnership Grant

\$9,900 to support Haystack's operating budget, unrestricted for 2017

Parker Poe Charitable Trust

\$7,000 to support 2016 *Studio Based Learning*

Windgate Charitable Foundation

\$25,000 (part of a two-year grant supporting Haystack's Visiting Artists Program 2016 and 2017)

2017 Summer Workshops

We are pleased to announce a dynamic lineup planned for 2017 summer workshops, as well as the fifth year of our *Open Studio Residency*. Haystack will also be celebrating the 10th annual Summer Conference.

In January, we will post complete workshop descriptions and faculty artist biographies on our website, haystack-mtn.org, and catalogs will be sent to people on our mailing list. If you would like to add your name to our mailing list—or have us mail a catalog to a friend—contact us at haystack@haystack-mtn.org or (207) 348-2306.

RESIDENCY

May 28–June 9 (*Two Weeks*)

FIRST SESSION

June 11–23 (*Two Weeks*)

Blacksmithing: Andrew Hayes

Ceramics: Peter Pincus

Fiber &

Technology: Marianne Fairbanks

Graphics: Lauren Fensterstock

Metals: Jaydan Moore

Wood: Zeke Leonard

Visiting Writer: Faythe Levine



Urns (2016), Colored porcelain, gold luster, PC-11, 30" x 24" x 12", by Peter Pincus, who will be teaching a ceramics workshop during session 1, June 11–23, 2017. Photo credit: Matt Wittmeyer



The Scotty in Aluminum (2015), aluminum, foam; welded aluminum frame constructed from sheet, CNC'd aluminum tiles "upholstered" to the frame, 18" x 32" x 18", by Annie Evelyn, who will be teaching a wood workshop during session 2, June 25–July 7, 2017. Photo credit: Mercedes Jelinek

SECOND SESSION

June 25–July 7 (*Two Weeks*)

Blacksmithing: Hoss Haley

Ceramics: Michael Hunt

Naomi DGLISH

Fiber: Aaron McIntosh

Graphics: David Wolfe

Metals: Matthieu Cheminee

Wood: Annie Evelyn

10th ANNUAL SUMMER CONFERENCE

Details about our the Summer Conference will be announced in early 2017. Presenter lineup and registration information will be posted to our website, announced on social media, and outlined in a mailing. If you would like to be included in the mailing, contact us at haystack@haystack-mtn.org or (207) 348-2306.

THIRD SESSION

July 16–28 (*Two Weeks*)

Ceramics: Roberto Lugo

Drawing: Claire Sherman

Glass Casting: Alicia Lomné

Metals: Daniel DiCaprio

Quiltmaking: William Adjété Wilson

Wood: Kimberly Winkle

Visiting

Curator: Rachael Arauz

FOURTH SESSION

July 30–August 11 (*Two Weeks*)

Ceramics: Ann Agee

Glass: Jack Wax

Fiber: Tanya Aguiñiga

Metals: Mi-Sook Hur

Papermaking: Jocelyn Châteauvert

Wood: Barbara Cooper

FIFTH SESSION

August 13–25 (*Two Weeks*)

Book Arts: Doug Beube

Ceramics: Pattie Chalmers

Glass: Stine Bidstrup

Metals: Kat Cole

Weaving: Dee Clements

Wood: Matthias Pliessnig

SIXTH SESSION

August 27–September 2 (*One Week*)

Ceramics: Adam Field

Fiber: Jovencio de la Paz

Glass: Pablo Soto

Glass Beads: Heather Trimlett

Mixed Media: Bird Ross

Wood: Dan Webb

Writing: Anna Moschovakis

Schedule subject to change.

Haystack People, News & Notes

HAYSTACK TRUSTEES have elected two new members to their board.

NAMITA GUPTA WIGGERS is a writer, curator, and educator based in Portland, Oregon. She is the Director and Co-Founder of Critical Craft Forum, teaches in MFA Applied Craft + Design, co-administered by Oregon College of Art and Craft and Pacific Northwest College of Art. She contributes to online and in-print journals and books, serves as the *Exhibition Reviews Editor*, *The Journal of Modern Craft*, and is on the Editorial Board of *Garland*. Namita Gupta Wiggers also serves on the Board of Trustees for the American Craft Council and for The Center for Craft, Creativity and Design.

THERESA SECORD is a traditional Penobscot basket maker from Maine. She is a longtime advocate for the endangered ash and sweetgrass basketry art form and is the former executive director of the Maine Indian Basketmakers Alliance. In 2003, she became the first US citizen to receive the Prize for Creativity in Rural Life, by the Women's World Summit Foundation at the United Nations in Geneva, Switzerland. In 2009 Theresa Secord was named a Community Spirit Award recipient by First Peoples Fund and in 2010, she was honored to present a keynote address at the Indigenous Weavers International Symposium

in Rotorua, New Zealand. Theresa Secord was named the 2011 Traditional Arts Fellow for Maine by the Maine Arts Commission, the 2013 Master Craft Artist of the Year by the Maine Crafts Association, and in 2016 received a National Heritage Fellowship from the National Endowment for the Arts.

Elected as Officers: **KRISTIN MITSU SHIGA**, Chair; **MATT HUTTON**, President; **MATTHEW HINÇMAN**, Vice-President; and **MIGUEL GÓMEZ-IBÁÑEZ**, Treasurer. Re-elected for a third term: **MIGUEL GÓMEZ-IBÁÑEZ**, **CHARLES O. HOLLAND**, and **ELIZABETH WHELAN**.

A fond farewell to outgoing trustee **LISSA HUNTER**, who served two stints on the Haystack board of trustees, for a total of eighteen years.

Former Haystack Trustee, **JULIA GALLOWAY**, who taught at Haystack this summer, donated 50% from sales of her work that was included at dowstudio in Deer Isle. Julia was a Summer Assistant in 1990 and has since taught at Haystack four times.

Haystack trustee, **ROBERTO LUGO**, was awarded a USA artists fellowship in the area of crafts.

Haystack continues our work to promote the craft school experience on a national scale alongside our partner schools Arrowmont (Tennessee), Penland (North Carolina), Peters Valley (New Jersey), and Pilchuck (Washington). As a consortium we are developing joint initiatives to increase diversity at the five schools and have received support from individual donors to offer scholarships next year for students of color.



We are proud to announce the launch of a new podcast series, *Make/Time*. Hosted by Stuart Kestenbaum, the series explores fine craft, inspiration, and the creative process through interviews with established craft artists from across the field. The podcast is geared toward anyone interested in the people or behind-the-scenes perspectives of makers. Episodes are approximately 20 minutes long and can be found at craftschools.us and through iTunes.

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Francis S. Merritt (1913–2000)

HAYSTACK STAFF

Development Director, **GINGER ALDRICH**, participated in a ceramics workshop during Haystack's *Island Workshop Day* in May; served as a juror for a grant program with the Maine Arts Commission's, in June; and participated in a metals workshop during Haystack's 2016 *Open Door* program.

Haystack will miss **MORGAN COUSINS**, who has left Haystack after serving as the Business Manager since 2010.

CAROLE ANN FER, Assistant Registrar, attended the Utilitarian Clay VII Conference at Arrowmont School of Arts and Crafts, in September; had work included in *Steinfest 2016* at Claymakers Gallery, Durham, North Carolina, September–November; work included in *100 Dresses* at Waynflete Art Gallery, Portland, Maine, September–December; and work included in *Hats Off to Mudflat Gala*, Somerville, Massachusetts, in October. Carole Ann taught a ceramics workshop during this year's *Island Workshop Day* in May; and 2016 marked the 14th year of dowstudio, the gallery that she and **ELLEN WIESKE** own and operate in Deer Isle, Maine.

MAMIE LAFRANCE was hired to position of Business Manager this fall and has stepped down from her dual role as Community Programs Coordinator and Administrative Assistant.

PAUL SACARIDIZ, Director, took part in the symposium, “furniture and the future”, sponsored by the Renwick Gallery, Smithsonian American Art Museum, Washington, DC, in September; and participated in the American Craft Council Conference in Omaha, Nebraska on a panel discussing the impact of craft schools as an educational model, in October. This fall he also joined the board of CERF+.

MARILYN SMITH, of Blue Hill Accounting, was hired as the school's Chief Financial Officer, this fall.

Assistant Director, **ELLEN WIESKE**, gave a presentation of her work at the University of Maine at Orono, in October.

Thank you to **PETER ANTOR** and **KAITLYN GETZ**, Haystack's 2016 Summer Assistants. Peter began a year-long artist residency at Lillstreet Art Center, Chicago, Illinois, and Kaitlyn will be a visiting artist/lecturer at the Cedar Rapids Ceramics Center in Cedar Rapids, Iowa, before moving onto a year-long residency in Colorado.

Thank you to **BRAD WILLIS**, Haystack's Summer Studio Technician Assistant.

Thank you to **ALEXIS GRABOWSKI**, Haystack's 2016 Summer Development Assistant.

EMPLOYMENT OPPORTUNITIES

May–August 2017

SUMMER ASSISTANTS

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, 2017.

KITCHEN STAFF

Assistant Cook and both part- and full-time kitchen positions available. Compensation and meals are provided.

Deadline: January 31, 2017.

With appreciation to the staff and volunteers who worked as gallery attendants at our *Center for Community Programs* this summer: **TRESSA VERSTEEG**, **HUB WHITE** and **GREG WOODS**.

A special thanks to all of our **hourly and seasonal staff** that helped make 2016 such a remarkable season.



The Bear (2013), plaster, wood, shredded gay porn, vintage crazy quilt, bedspread, felt, velvet, 59" x 32" x 27", by Aaron McIntosh, who will be teaching a fiber workshop during session 2, June 25–July 7, 2017. Photo credit: Terry Brown



HAYSTACK

HAYSTACK MOUNTAIN
SCHOOL OF CRAFTS

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2017 ANNUAL FUND IS UNDERWAY

If you have already made a gift to the 2017 annual fund, thank you. Any size contribution is welcome and appreciated - to make a gift now use the form below or visit our website at www.haystack-mtn.org.

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 2017 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	CVV CODE	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
Donations may also be made securely on our website.