



FROM THE DIRECTOR

This fall we began building a new visiting artist's studio. This is the final component of recent renovations that we've undertaken through the *Campaign for Haystack: Renovation and Renewal*. As part of the campaign we also built a second office module and added an exhibition and storage area to the Gateway auditorium.

Before we could begin the construction of the new studio, though, we had to remove the old one. Many of you are familiar with the building that we've used recently as a work space for visiting artists, but may not know its history. In the fall and winter of 1960-61 it was the original construction building where the contractor kept the blue prints, and even though it wasn't part of the campus design, it remained after the school was completed and took on various uses. It was moved from its original location between what is now the bell tower and loading dock and became the school store, aptly named "Goods in the Woods" for its location a little removed from the campus. The building expanded in the mid-60s to eventually become our library. After we built a new store and library in 1997, we began to use the space for visiting artists.

While the building had outlived its usefulness for us, we were sure it had many uses left, and in Maine, a place of practicality and resourcefulness, people don't like to see things go to waste. Those of you who have scavenged at our Deer Isle



Dancing Basket, 2002, porcelain clay, 8" x 5", by Gay Smith, who will teach a clay workshop during the fifth session from July 31 to August 19.

landfill have seen this tradition of use and reuse in action. Old windows may become part of a greenhouse, couches and lamps can have their lives extended in someone else's home, and a battered gas can and old gears may become elements of a sculpture by a Haystack student.

We asked around to see who might want this worn but sound building and Phil Retberg, a carpenter who is working on the new building, was interested in using it as a workshop and for storage and for housing young livestock on his farm in Penobscot. Because the building was too

wide to make it down our road, a crew came and cut it apart between the gable roofed and shed roofed sections and braced it with 2x4s. A few days later Phil returned with Paul Brayton, who has a hydraulically operated trailer he uses to move boats. Together they would move the building to its new home across the bridge.

A building on a flat bed takes up a lot of space, particularly on our narrow Haystack road. Paul patiently negotiated the tight curves, backing up and maneuvering slowly forward. At one point the two men built up cribbing under the building and drove the trailer out from under it to reposition it better for the journey. I was inspired by their resourcefulness and ingenuity. There was no owner's manual for something like this; they had to figure it out on the spot.

It's the same kind of figuring out that I see in the studios at Haystack, where we use skills that grow out of intuition, observation, and practice to engage clay, fabric, wood, glass, metal or whatever material speaks to us. What we make evolves from the conversation between hand, idea, and material. As with any conversation, there's speaking and listening.

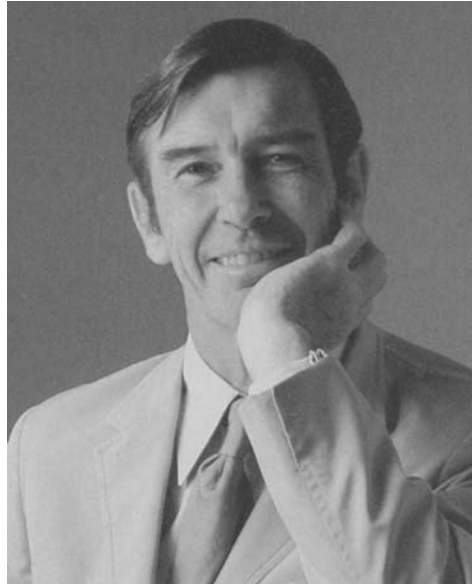
It took two trips over a few days for the building to make it to Penobscot, where it sits on a hillside. It's still in two parts, waiting to be joined together to become something else.

Stuart Kestenbaum

Edward Larrabee Barnes: In Memoriam

Edward Larrabee Barnes, the renowned architect who designed Haystack's campus in the late 1950s, died September 21st of complications from a stroke. He was 89. Ed and his wife Mary, both honorary trustees and long-time supporters of the school, had made their home in Harvard Square since 1995. Ed was born in Chicago in 1915 – his father was a lawyer and his mother a Pulitzer Prize-winning author. He studied architecture at Harvard with Walter Gropius, and became known as a modernist whose novel designs reflected his own personal preference for simplicity and functionality. Ed is survived by his wife, a son John, and two granddaughters.

He designed Haystack's "village" to create a sense of community, with studios, living quarters and offices all interconnected by the central stairway – "much like Main Street" he described in a 1994 interview. Ahead of his time (the campus was completed in 1961), he even considered environmental impacts in his design – elevating the walkways and buildings off the ground on posts in order to protect



Edward Larrabee Barnes, circa 1980.

the fragile ground cover of moss, lichen and wildflowers below, "like a marina that floats over land instead of water" wrote architecture critic Robert Campbell in the *Boston Globe*. The American Institute of Architects (AIA) formally recognized his work in designing Haystack in 1994 with the AIA Twenty-Five Year Award – a prestigious honor recognizing architectural

design of enduring significance, given to projects that have stood the test of time for 25 years or more. Later, he went on to design the Walker Art Center in Minneapolis, the Dallas Museum of Art, and the IBM Corporate Headquarters tower in New York.

"Ed Barnes knew Maine," Jack Lenor Larsen wrote in *Discovery: Fifty Years of Craft Experience at Haystack Mountain School of Crafts*, "including our island where he had sailed as a youth, and his mother still had a house on Mount Desert Island. With great charm he supported our enthusiasm for something wonderful for this site."

Ed continued to advise and help with design issues as late as last fall, including overseeing the recent renovations to the office, the Gateway building and the new visiting artist's studio. "He was a remarkable man," says Haystack's director Stuart Kestenbaum. "He was humble and gracious and his visionary design for Haystack is a wonderful legacy."

Studio-Based Learning

Students collaborate on a project in Susan Webster's printmaking workshop during Haystack's annual Studio Based Learning. Sixty-eight students from three local high schools, plus the Heritage School (located in East Harlem in New York City), participated in the program during September, 2004. Initiated in 1992, Studio Based Learning gives students a chance to learn what it means to work for extended periods of time on works of art in a studio setting. It was sponsored, in part, by a grant from the Parker Poe Charitable Trust.



Craft and Design: Hand, Mind and the Creative Process

From September 30th through October 3rd, 60 invited participants, among them architects, craftspeople, designers, educators, scientists, writers and philosophers, came to Haystack to attend *Craft and Design: Hand, Mind and the Creative Process*—the second in a series of symposia organized by Haystack, this time in partnership with Cooper-Hewitt, National Design Museum, Smithsonian Institution. The invitational retreat focused on investigating the relationship of the hand (referred to as the “tool of tools” by Aristotle) to the creative process.

The symposium explored ways that the hand is integral to the creative process, from understanding the possibilities of materials with which we make things, to our relationship to objects and products we produce and use. Formal presentations were given on a variety of topics from professionals in diverse fields of expertise including: Satyendra Pakhale, Atelier Satyendra Pakhale—Design for Industry and Crafts in Amsterdam; Sonya Clark, fiber artist and Assistant Professor in Textile Design, University of Wisconsin, Madison; Jean Gardner, Senior Faculty in the Department of Architecture, Interior Design, and Lighting at Parsons School of Design, and Frank Wilson, M.D.; Jack Lenor Larsen, weaver and textile designer; Nicholas Fox Weber, Director of Albers Foundation and Eames Demetrios, Director of Eames Office; Dorothy Dunn, Education Director and Ellen Lupton, Curator of Contemporary Design, Cooper-Hewitt; Deborah Schwartz, Deputy Director of Education, Museum of Modern Art; Ralph Caplan, author of *By Design*; and juggler Michael Moschen.

The presentations were followed up with informal discussions, site-based activities (such as the floating 4-poster bed built on the shores of the Atlantic



Wowhaus' site-based project—a floating 4-poster bed launched into Jericho Bay.

conceptualized by *Wowhaus*—the collaborative team of Scott Constable and Ene Osteraas-Constable who merge art and design in creating a variety of works in the public realm) and informal studio workshops in clay, blacksmithing and drawing. Sonya Clark spoke of Michael Moschen's performance: “I tried desperately to impart the experience to others upon my return. But really, how could I explain the wisdom of Michael Moschen's hands to those who had not witnessed it? Everyone has seen a juggler juggle. But has everyone seen a person so sensitive to his body's relationship to gravity wield that knowledge like a poet's pen?” The weekend culminated in a celebratory dinner prepared by participants in workshop style entitled “Kitchen and Table as Design Studio,” led by Melissa Kelley, chef and owner of Primo Restaurant in Rockland, Maine.

Studio furniture maker Rosanne Somerson, one of the participants in the event, wrote in her evaluation: “In this

conference, participants, all extremely successful at what they do, showed no hesitation about entering the studios to work and explore. There was a de-emphasis on outcomes of finished objects, and more emphasis on studios as labs of self-discovery—physical and material investigations of the self.” Ralph Caplan told us that “although there were formal presentations in the plenary sessions, the conference itself was not divided between “presenters and conferees,” as is usually the case. All participants were, and were prepared to be, full participants. This made for a rare consistency of quality in talks, workshops, individual sharing of work, and—no less important—in conversation.”

Haystack's partner in coordinating this symposium—Cooper-Hewitt, National Design Museum, Smithsonian Institution—is the only museum in the United States devoted to historic and contemporary design. For over a century, they have collected, documented and studied design. Located in New York City, the museum's collection holds nearly a quarter-million objects, divided into four curatorial areas: applied arts and industrial design, drawings and prints, wallcoverings, and textiles. The first Haystack symposium in 2002, *Digital Dialogues: Technology and the Hand*, was in partnership with the MIT Media Lab. These symposia were initiated with the idea of expanding exploration into the crafts by bringing professionals from diverse backgrounds to collaborate and learn from each other. The events and presentations of the symposium with Cooper-Hewitt will be documented in a monograph that will be published in 2005.

CAMPAIGN FOR HAYSTACK: RENOVATION AND RENEWAL Exceeds Goal!

Each year, Haystack re-invests over \$100,000 toward maintaining and upgrading various aspects of the school's campus. In 2002, several large capital projects were identified as priorities: building a new office module, expanding the Gateway Auditorium to include an exhibition space and additional storage, and building a new visiting artist's studio. With the generous offer of a \$50,000 challenge grant from the Springborn Family Foundation to the Haystack Board of Trustees, the school launched a capital campaign in the fall of 2002. The goal was to raise \$250,000 to complete these projects.

This fall, the Campaign came to a close, and we are very pleased to report that we have exceeded the goal, raising over \$303,000. The new office module was built during the spring of 2003, and our assistant director, development director and bookkeeper have enjoyed the new workspace. The Gateway expansion project was completed over the winter of 2004. Its new



Removing the old visiting artist's studio.

dedicated exhibition space was used throughout the summer to exhibit the work of each session's faculty and technical assistants. During the fall programs, we used the space to exhibit the work of Haystack staff. Finally, our old visiting artist's studio was hauled away at the end of the 2004 summer sessions—construction on the new studio began in October. The 2005 visiting artists will have a new

24' x 32' studio with a 24' x 24' deck.

Haystack's success is due not only to exemplary programming, but also to our landmark campus—we are entrusted with preserving this architectural treasure. Many thanks to all the friends of the school who helped make the *Campaign for Haystack: Renovation and Renewal* a huge success!

Haystack's Student Programs "Make Kids Believe in Themselves"

Dan Bouthot was just like any other teenager in many ways. But to Katie Greene, art educator at George Stevens Academy (located in Blue Hill, Maine) he was someone with special talent—talent that should be nurtured. "Dan was an inspiring student to have. He was always up for a challenge, and was a joy to teach," Katie said after chaperoning some of her students during the September 2004 Studio Based Learning session at Haystack. Dan was at Haystack during that same session, but now several years had passed, and he was no longer the student, but had assumed the role of technical assistant in a

printmaking workshop led by Susan Webster.

Dan first attended Haystack in 1997 as a metals student during Studio Based Learning (SBL)—a program offered to high school students from three area schools. After this introduction to the school, he went on to participate in the Student Mentor Program—a follow-up to SBL that matches students with artist "mentors" providing intensive training in the artist's studio. Early in 1999, Dan worked with Doug Wilson in his shop on Little Deer Isle exploring blacksmithing. Meanwhile, he had become President of the Art Honor Society at George Stevens Academy.

During 1999, Dan came back to Haystack twice more—first taking a collage/mixed media workshop with Katarina Weslien at the Student Craft Institute—a program that invites one junior from each Maine high school for a weekend of workshops at the campus—and again in the fall for another Studio Based Learning session. He recalls the fall of 1999 when he first met Susan Webster as a student in her printmaking workshop, where he learned the technique for gelatin monotype prints. "Susan's workshop had a strong impact on me. It influenced my decision to study printmaking in college. My experience at Haystack was very

Hearty Volunteers Help Prepare Haystack Campus for Summer Workshops

Many thanks to our pre-session volunteers who once again came through for us in getting the campus ready for the summer sessions. Thirty-one volunteers worked during the last two weeks of May 2004 preparing the studios and cabins, hauling debris, chopping firewood, building benches, and more, all in the name of craft education! If you would like to join this hearty bunch of volunteers next season, please contact the school. We'll provide the accommodations and the meals.

Joy Adams	Donna Kausen
Peter & Sandra Asselyn	Ethan Kiermaier
Jack Bouba	Diana Lang
Alan Bradstreet	Stephanie Lemieux
Claudia Brahms	Scott Maguire
Bruce Brennan	Marc Maiorana
John Brown	Stacey Mairs
Esta Carnahan	Jeff Raymond
Seth David	Charles Schreiber
Cathy Greve	Pamela Skewes-Cox
Amy Hand	James Soraghan
Judith Hansen	Eric Troolin
Matt Haugh	Pamela Wayne
Nick Hein	Michelle Washburn
Ryan Hodson	Paul Weiner

New grant awards

- \$500 from the Exxon Mobil Foundation. Made possible through Ron's Mobil of Stonington. Funds support Haystack Student Mentor Program
- \$1000 from the Barnard Foundation for a photo archiving project
- \$200 from the Maine Humanities Council for "An M.C. Richards Evening"
- \$10,000 from the Lenore Tawney Foundation to create a named scholarship fund over two years
- \$8,000 from the LEF Foundation for general programming



Multicolor Spirals, 2000, Bead Necklace, sterling, coated copper wire, spiral braiding, 9" x 1.5", by Arline M. Fisch, who will teach a metals workshop during the fifth session from July 31 to August 19.

positive; I was excited about the things I was doing there. Rather than studying art at a liberal arts school, I chose RISD (Rhode Island School of Design) because I envisioned it being like Haystack."

Well "RISD wasn't exactly like Haystack", Dan reported back recently. "You still get bogged down in the details of life." Yet RISD offered Dan its own exciting opportunities. During the 2003–2004 school year, Dan studied in Rome for nine months through RISD's European Honors program, with an art history focus to his independent study. In the spring of 2004, he graduated from RISD with a BFA in printmaking. And this

past summer, Dan added two Haystack sessions to his resume —working as a technical assistant during Lynn Sures' second session papermaking workshop, and again during Studio Based Learning. According to his former high school art teacher, "He'd be a natural teacher himself. He has the ability to communicate what he does and share it with others." Dan hasn't ruled out that possibility. Right now, he is applying for several artist residencies, and is considering graduate school sometime in the next few years.

Dan's story is testimony to the success of Haystack's student programs in nurturing

creativity in Maine high school students, and in teaching them that it's possible to pursue a career in the crafts. Katie Greene recalls the first time he tried printmaking in one of her classes, "we did multi-block wood prints and used a number of different printing techniques. One of Dan's prints is now part of the permanent collection at George Stevens Academy." Katie feels strongly that Dan's experience at Haystack helped him along the path to a career in the crafts. "I cannot stress enough how important these programs are.... These programs make kids believe in themselves."

Haystack Summer 2005

The faculty for our 2005 summer session workshops have been confirmed, and we are excited to share the line-up with you! First session will begin on June 5, with the season ending on September 2. During the month of January, we will post complete course descriptions on our website, www.haystack-mtn.org, and course catalogs will be mailed to our alumni and friends.

CLAY

John & Andrea Gill, Kathy King, Mark Pharis, Chris Staley & Stuart Kestenbaum, Gay Smith, and Randy Johnston

FIBERS

David K. Chatt, Michael Olszewski, Christina Kim & Joy Boutrup, Lia Cook, Akemi Nakano Cohn, Tracy Krumm, Lissa Hunter

GLASS

Jin Hongo, Kait Rhoads, Sean Albert, Richard Marquis

GRAPHICS

Michael Moore, Susan Webster, Joel Carriero, John Armstrong, Catherine Nash, Carol Barton

METALS & BLACKSMITHING

Betty Helen Longhi, Claire Sanford, David Watkins, Arline Fisch, Maria Phillips, Stephen Yusko, Fred Crist

WOOD & MIXED MEDIA

Julie Moringello, Mark Sfirri, Michael Stasiuk, Michael Puryear, Peter Pierobon, Cynthia Thompson & Rico Eastman

VISITING ARTISTS & WRITERS

Ted Kooser, Ralph Caplan, Kyoko Ibe



Goblet, 2000, glass, 20 cm, by Jin Hongo, who will teach a glass workshop during the third session from July 3 to July 15.

Position Openings

SUMMER ASSISTANTS—June–August. Applicants must have attended a Haystack workshop, preferably during a summer session. Compensation, meals, and housing on campus are provided. Deadline January 31st.

HOUSEKEEPING AND KITCHEN WORKERS—Needed for May and September–October 2005. Housing available on campus. Write or call Haystack for job descriptions and application information.

PRE-SESSION VOLUNTEERS NEEDED—Please let us know if you are interested in volunteering at Haystack's pre-session during spring 2005—mid-May through June 3rd. We'll provide meals and sleeping accommodations in exchange for your skills in cleaning, carpentry, wood chopping, and repair.

Staff Notes

■ At the beginning of the 2004 summer season, *Brian's Car* released their first (self-titled) CD. *Brians' Car* members include Jonathan Doolan (studio tech) on guitar & vocals, Lydia & Erica Moffet (kitchen staff) on violin & keyboards, Susan Webster (faculty) on bass, and drummer Seth Kearns from Deer Isle. Copies of this "mediocre pop" are available by sending \$6.00 to Jonathan at Haystack, PO Box 518, Deer Isle, ME 04627.

■ Stuart Kestenbaum (Director) and Susan Webster (faculty and coordinator of the Student Mentor Program) collaborated on several pieces this summer incorporating prints with text. During September, their work was exhibited at the Center for Maine Contemporary Art in a show entitled *Couples*. Stu was also recently re-elected to the Board of the New England Foundation for the Arts.

■ Gene Koch, Head of Maintenance and a visual artist, had two sculptures featured in a show at the Center for Maine Contemporary Art entitled *on LINE* from late October through December.

■ Ingrid Menken, metalsmith and Haystack bookkeeper, had her work featured in a crafts show and sale at the Center for Maine Contemporary Art entitled *Work of the Hand* during the month of October.

■ Susan Sager, former Haystack Assistant Director, has published a new book, *Creative Careers in Crafts*. Designed as a companion to *Selling Your Crafts*, the new book was released in August 2004. *Creative Careers in Crafts* provides over 40 profiles of working craftspeople, an overview of craft history as well as information about the contemporary craft scene, and even a section for new graduates. Susan lives in South Berwick, Maine, where she has headquartered her business *ArtBiz*, providing professional development for artists and craftspeople.

Welcome New Trustees

Haystack is honored to welcome two new Trustees to its Board.

ANN E. GRASSO received her BA in Philosophy in 1968 from Barrington College, and went on to study art and architecture at RISD, Wide Awake Garage in East Hampton and Haystack. During the 70's and 80's, she was a national speaker for the home industry, focusing on the function of kitchens and baths. She is president of the Women's Center of Rhode Island, and a Member of the Providence Art Club and the Providence Athenaeum. Ann has been sole proprietor of AE Grasso Spatial Design Consultants since 1981, an architectural design company. She has had exhibitions at Donnell, JCC 401 Gallery and her work is in RISD collections.

DUNCAN RALPH received his BA from Middlebury College and his MBA from the London Business School. Duncan started work in arts management, including administrative and development positions, for the Solomon R. Guggenheim Museum and the Portland Museum of Art. Subsequently, he spent twenty years as a marketing consultant focusing on the commercial use of two- and three-dimensional design. Duncan served as Development Director of Haystack during 2002–2003, and he has been a seasonal resident of Deer Isle for over 20 years.

Haystack is proud to announce that Cynthia Schira and William Daley have been elected as Honorary Trustees to the Board.

Weaver **CYNTHIA SCHIRA** studied at the Rhode Island School of Design (who later awarded her an honorary doctorate) before receiving her MFA from the University of Kansas, where she served on the faculty as Professor of Design for many years. She has received critical

acclaim for her work, most recently in applying computer technology to Jacquard weaving. Cynthia taught at Haystack several times, beginning in 1976, and served on the Board for 9 years, three of them as Chair.

WILLIAM (BILL) DALEY is one of the most distinguished contemporary ceramic artists. He was on the Haystack Board from 1990-1999, serving as Chair for part of that time, and was a frequent teacher at the school. Bill is Professor Emeritus at the University of the Arts in Philadelphia.

Re-elected to new terms were Julia Galloway, Tim McCreight, Marlin Miller, Joanne Rapp, Robert Springborn, and Deb Stoner. **Elected as officers** were Marlin Miller, Chair; Marilyn Sward, President; Tim McCreight, Vice President; and Stewart Thomson, Treasurer. **A fond farewell** to three former Trustees who recently completed their third terms on the Board: Lissa Hunter, Rosanne Somerson, and Peter Ross.



Anatomy of a Portrait, 2003, woven cotton, 82" x 54", by Lia Cook, who will teach a weaving workshop during the third session from July 3 to July 15.

Staff Enjoy the Benefits of Haystack

Working at Haystack has intangible benefits—the opportunity to interact with distinguished contemporary craftspeople, exposure to a wide variety of perspectives on craft, the chance to explore new media, summer nights filled with artist slide lectures and musical performances, and sweeping views of the Atlantic Ocean. Another less visible benefit is the fund for professional development. Haystack's Board established the program in 2000. "There is something appropriate to Haystack about this program," says Personnel Committee chair Tim McCreight. "Haystack has always looked to the whole person, always known that growth and satisfaction extend beyond any single role we define for ourselves. Haystack offers this discovery to hundreds of students each summer, and it's great to be able to share the experience with our staff."

In 2004, the following staff received support from this fund:

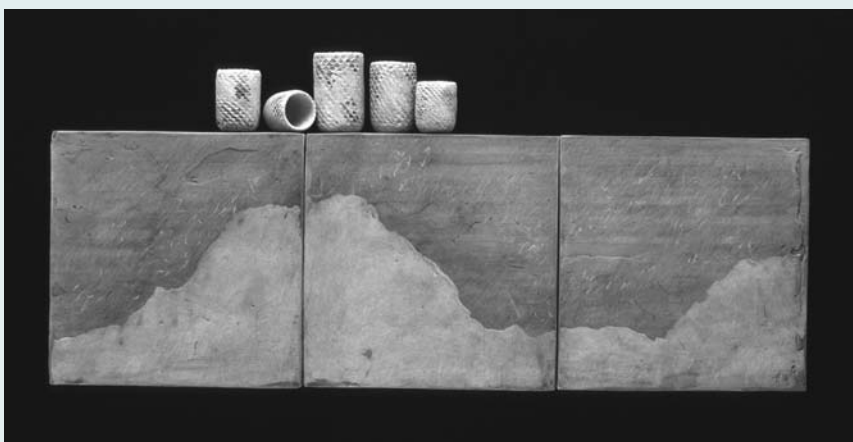
- Assistant cook **Joleen Dodge** studied glass beadmaking with Kristina Logan.
- Administrative assistant **Carole Ann Fer** attended a summer workshop with clay artist Lisa Orr.
- Bookkeeper **Ingrid Menken** took an enameling workshop with Gretchen Goss.
- Head cook **Tom Smith** studied with Paul Stankard at the Corning Museum of Glass.
- Assistant director **Ellen Wieske** attended a drawing workshop led by Michael Moore.

Summer Scholarship Auction a Record Success!

The Haystack Summer Scholarship Auction, held on July 16, was once again a successful fundraiser for the school and an event to remember for the community! Over 200 local residents and visitors came out for an exciting evening to bid on quality crafts contributed by makers, collectors, and galleries around the world. Over \$30,000 was raised for our scholarship students — which number over 100 each summer.

A record number of underwriters attended a pre-auction dinner at the home of Duncan Ralph and Edward Whitehead. The auction was held in the newly expanded Gateway Auditorium at Haystack. Items for bid were donated by craftspeople, collectors, galleries, friends of the school, and local businesses, and included a contemporary Adirondack chair, paintings and prints, several beautiful clay pieces, jewelry, handwoven shawls and scarves, a lobster dinner for two, and lots more.

Our appreciation for helping make this a successful event is owed to the staff, volunteers, donors, and underwriters who made it all possible:



Forgetting, 2004, mixed media, 16" x 36" x 3", by Lissa Hunter, who will teach a baskets workshop during the sixth session from August 21 to September 2.

2004 SCHOLARSHIP AUCTION VOLUNTEERS

Finn Alban
Claudia Brahm
Patricia Davis
Katy Helman
Susan Webster

Steve & Margaret Gill
Patty & Fred Green
David & Loni Hayman
Jack & Harriet Hemenway
Mary Hill
Ann & Chuck Holland
Rich & Mary Howe
Richard Klein &

Sally Richardson &
David Waite
Mark Robinson
Sam & Eleanor Rosenfeld
Robert A. Roth
Iggy Samuels
Ken & Wendy Schweikert
Ruth & Rick Snyderman
Joan & Paul Sorensen

2004 SCHOLARSHIP AUCTION UNDERWRITERS

Anonymous (1)
Kyra Alex & Renee Sewall
David Becker & Lois Lunin
Al & Cynthia Boyer
Sue & Steve Bralove
E. John Bullard
Judy Burton
John Buzbee
Solveig & Wendell Cox
Ken Crowell &
Marnie Reed
Deborah &
Robert Cummins
Helen Drutt English
Eck Follen
Charles Gailis &
Carolyn Hecker
Robert & Mary Gallant
John Garrett

Marcia Marcus
Rayanne & Eduard Kleiner
Sam & Kathleen Kriegman
Belle & Roger Kuhn
Macy & Robert Lasky
Ira Levy & Stan Gurell
Monie & Bill Lonergan
Cherie & Kenneth Mason
Alfred & Nancy Merritt
Ginger & Marlin Miller
David & Clemmer

Robert &
Carolyn Springborn
Ian & Diane Walker
Arthur & Lillian Weiss
Luke & Anne Williams

2004 SCHOLARSHIP AUCTION DONORS

Laurie V. Adams
Finn Alban
Peter Asselyn
Bill Baker/Old Quarry
Ocean Adventures
Diane Bianco/
Bianco's Catering
Marian Baker
Mark Bell
Mark Bell Pottery
Paulus Berensohn
Mark Boechat/
Blue Hill Winery

Alan Bradstreet
Claudia Brahm
Bruce Bulger
E. John Bullard
Elizabeth Busch &
students
The Clown
Ray Cooper
Anne-Claude Cotty
Solveig Cox
Anne Currier & George
Hrycun
Darwin & Jacqueline
Davidson
Rob DeGennaro/
Pilgrim's Inn
Joleen Dodge
Eddie Dominguez
Lynn Duryea
James Eaton/
Sunshine Seafood
Carole Ann Fer
Ferrin Gallery
Julia Galloway
Anne Garland
Jane Weiss Garrett &
Milton Garrett
John Garrett
Jenna Goldberg
Scott Goldberg
Alan Goldfarb
Jane G. Hall
Haystack
Douglas & Michael Heller
Paul Heroux
Eric Hopkins
Mary Howe
Rich Howe
Judy Ingram
Jeanne Jaffe
Al Kaufman
Stu Kestenbaum &
Susan Webster
Gene Koch
Marcia Kola/
Mountainville Studio
Belle & Roger Kuhn
Lauren A. Labar
Colette Laico

Jack Lenor Larsen/
Cowtan & Tout
Lynne Schulte Lavalley
Chris Leith/Eggemoggin
Textile Studio
Terrell Lester
Molly Little
Mark Maiorana
Nancy Margolis Gallery
Maine Center for the Arts
Joan & David Maxwell
Tim McCreight
Holley Mead
Ingrid Menken
Julie Moringello
Mary Nyburg/
Blue Heron Gallery
Nance O'Banion
Margo Ogden
Lisa Orr
Marie Palluotto/
Red Door Pottery
Carole M. Pesner
Barbara Putnam
James Rapp
Anna Rhodes
Michael Rogers
Farrell Ruppert
Leor Sabbah
Jack & Susan Scott/
Fisherman's Friend
Warren Seelig
Bunzy Sherman
Tom Smith
Lewis and Susan Snow
Pablo Soto
Toni Stephan
Deb Stoner
Marilyn & Stephen Sward
Tanya and Dave Taylor/
Wildflower Gallery
Ian Walker
James Walsh
Heide Fischer Wessels
Ellen Wieske
Sue Wilmot
Doug Wilson
Jennifer Morrow Wilson
Susan Wilson

Remembering Haystack: Two New Scholarships Created by Haystack Supporters

This year, Haystack lost two special friends, but their memories will live on with the legacies they left behind. Named scholarships have been created in memory of Mathias Spiegel and Priscilla Henderson, each providing funds for a student to attend a Haystack summer session every year in perpetuity.

Mathias Spiegel (Mat) of Brooklyn Heights, NY, a lawyer and avocational potter, died on January 29, 2004 at the age of 77. He had served in the administration of Mayor John Lindsay where he headed the city's Environmental Protection Administration. Mat's relationship with Haystack began in 1982, when he first came to the school to study clay. He returned in 1987, again in 1991, and every summer thereafter, becoming a regular addition to the Haystack community. Mat was an accomplished potter, and his work was shown in several galleries. His companion Harriet Yarmolinsky, told us that he "loved everything about Haystack, the setting, the excitement of watching other artisans at work, the invaluable exchange of ideas with his teachers and peers and the many friends he made there over the years. To enable others to share his passion would have been his greatest pleasure."



Mat Spiegel



Priscilla Henderson

Mat did indeed enable others to share his passion. He named Haystack as a beneficiary in his will, creating a scholarship for the support of a potter or an aspiring potter to attend the school each year. A portion of his generous gift was also applied to the *Campaign for Haystack: Renovation and Renewal* (see related article.)

Fiber artist Priscilla Henderson died August 7, 2004 at her home in Guilford, Connecticut. She was 62. Her work was recognized nationally, and is included in many private collections and museums, including the Rhode Island School of Design and the Jack Lenor Larsen private collection. Priscilla had studied at Haystack on several occasions, and when she passed away last summer, her family requested that memorials be made to the Priscilla Henderson Scholarship Fund at Haystack. With that thoughtful and generous decision on the part of her family, Priscilla's legacy to Haystack was created. Her husband, Lee told us that "Priscilla and I spent some of our happiest and most engaging times learning at Haystack." The scholarship in her memory will enable a female fiber artist to study at Haystack each year.

Leaving a Legacy

Each year, Haystack learns of individuals making very special gifts to the school through their estates. These generous bequests have created scholarships for aspiring students in the crafts, enabled the school to renovate and maintain our landmark campus, ensured our ability to conduct research and exploration in the crafts, and have helped us to reach out to local communities with innovative educational programs. Through gifts that range in size from a few hundred dollars to large gifts of real estate, each has left a legacy that helps Haystack continue to be a leader in the field.

Leaving a legacy offers a sense of pride, knowing that your passion for the possibilities nurtured at Haystack will continue beyond your lifetime. Many people are not aware that making a bequest to Haystack can result in substantial tax savings from their taxable estate. A bequest to the school may be in the form of cash, securities, life insurance, retirement accounts, and in some cases, real estate or other property. Some donors have established charitable remainder trusts with the assistance and advice of their financial planner.

We are thankful to Mat Spiegel, Priscilla Henderson, their families, and the many others who are leaders in providing for Haystack's future. If you would like more information on how to include Haystack in your estate planning, contact Lesley Lichko, development director, at (207) 348-2306.

Campaign for Haystack: Renovation & Renewal

Haystack's capital campaign has come to a successful completion (see *Campaign for Haystack: Renovation and Renewal Exceeds Goal!*) Below are all donors to the campaign since it's inception. A heartfelt thank-you to the supporters who contributed to this campaign, many of whom helped ensure a successful annual appeal each year as well.

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Landscape Table, 1997, plywood, arborite, stainless steel, maple, 30" x 36" x 24", by Julie Moringello, who will teach a wood workshop during first session from June 5 to June 17.

in memory of Barbara
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There are many ways that Haystack's friends show their support. Gifts to our annual fund are the "bread and butter" of our fundraising efforts, and we are thankful to the many alumni, faculty, trustees, and other supporters who have given gifts of cash or in-kind donations to the school during the past fiscal year. Gifts to the annual fund make it possible for Haystack to operate within our budget guidelines, keeping the cost of tuition down while still ensuring quality craft education.

As of October 2004, we have received \$174,835 from 826 donors (98 of these are first-time donors!) *The following list includes new donors since the last issue of Gateway, and anyone inadvertently omitted from the Spring 2004 issue.* Please let us know if we have failed to include your name in this list and we'll be sure to get it in next time.

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