



FROM THE DIRECTOR

Sitting in the busy Haystack dining hall at mealtime I can find myself entering into interesting discussions. If I'm positioned in the middle of two conversations, I'm sometimes able to float between both. So it was during our *New Works* retreat session for former faculty that I was moving in and out of topics that included poetry, the uses of profanity, t-shirts with slogans, drilled and dug wells, mathematical puzzles, wood heat, and the potential energy of one day of sunlight.

I like the juxtaposition of these disparate worlds; perhaps it makes for a starting place for art if I combine two unlikely subjects in my brain, like poetry and well drilling, and soon I'm somewhere in the world of metaphorical aquifers and healing waters. It's a way of jump starting my own mind—where I can become a little lost and things get stranger, in a good way.

I particularly appreciate the range of topics that come up when I'm sitting with people who work in craft media; sooner or later the topic will turn to how things are made. There is a deepness to makers' understanding of wood or clay or metal—how the material moves and how they can interact with it. That in itself is a kind of conversation—a dialogue—in every act of making. At the same time it's a practical view of the world, one that respects age-old ways of working and appreciates the importance of a good tool.



Geometric Teapots, woodfired salt-glazed stoneware, 2005, largest 8 x 9.5 x 7.5", by Mark Shapiro who will co-teach a clay workshop with Karen Karnes during the seventh session from September 3 to September 9.

Another conversation you might hear at a Haystack table is one that makes distinctions between art and craft. This isn't a conversation that I want to enter into right now, but if there is one thing that distinguishes people who work with craft materials, it's the way that they can figure things out, with their hands, and solve problems.

Being able to solve problems in a practical and sometimes elegant way and to know a material well enough to anticipate how it will respond are attributes that one would wish for all the leaders of the world. Implicit in this is an ingenuity

that is aware of limitations. And this ingenious way of working can be metaphorical and useful all at the same time, like a beautiful cup that you hold in your hands and raise toward your lips.

Stuart Kestenbaum

Haystack Circle Giving Options

Philanthropy should not be complicated! Nor should it require great wealth. There are several giving options that anyone might consider for leaving a legacy, big or small, to Haystack.

BEQUESTS

You can make a lasting contribution to Haystack by naming us as a beneficiary in your will or trust.

CHARITABLE GIFT ANNUITIES

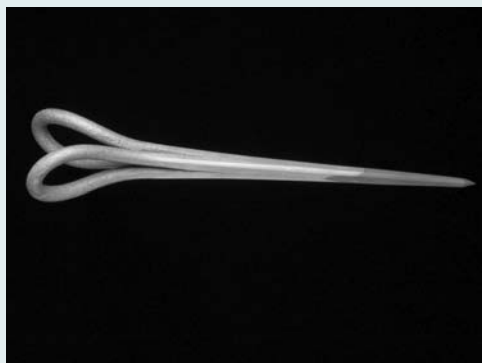
Haystack has recently established a Charitable Gift Annuity Program. Gifts of \$25,000 or larger will result in a life income to the beneficiary.

CHARITABLE REMAINDER TRUSTS AND CHARITABLE LEAD TRUSTS

Explore the tax benefits of these options with your legal and financial advisors.

LIFE INSURANCE & RETIREMENT PLANS

A donor may deduct insurance premiums by assigning a life insurance policy to Haystack as owner and beneficiary.



Scribe, 2004, steel, 4.5", by Marc Maiorana who will lead a blacksmithing workshop during the second session from June 18 to June 30.

Welcome Haystack Circle Members!

Who doesn't remember...watching the islands come in and out of the fog... the path through the forest to the lobster picnic on the rocks...the intensity of the studio experience searching for new solutions to old problems...the outside world shut out to allow creativity to bloom without disruption?

~ Mary Nyburg
Haystack Circle Member

Haystack's innovative programming, talented faculty and staff, and beautiful landscape help create memorable and life-changing experiences. All this would not be possible if it were not for the support of generous donors who recognize the vital contribution the school makes to the craft field.

In 2004 the Haystack Board of Trustees created the *Haystack Circle*—established to thank those who have provided for the school in their estate plans, thereby ensuring the school's leadership role in the international craft world. Members of the *Circle* have named the school as a beneficiary in their will, or in another planned gift (see *Haystack Circle* Giving Options.) These supporters are mentioned in the school's publications, receive special mailings about Haystack programs and events, and will be recognized in various ways throughout the years.

Marlin Miller, Chair of Haystack's Board of Trustees, is a member of the *Circle*. He spoke to us of the significant implications of making a planned gift to the school. "Each of us who makes a planned gift to Haystack's endowment will be helping to assure that this wonderful place for inspiration and learning will be here to benefit many generations to come. Those of us who know Haystack as a special place will also know that we have played a part in securing its future."

The names of our first *Haystack Circle* members are listed below—we thank all of them for taking the lead in this effort to build sustainability into Haystack's programs for the long-term. If you are interested in making a bequest to the school, or if you have already done so and would like to be added to the *Haystack Circle*, please contact Development Director Lesley Lichko at (207) 348-2306, or development@haystack-mtn.org.

Thank you *Haystack Circle* members!

Anonymous (2)
David Becker
Judith Burton
Sas Colby
Betty Cooke
Christina Craig
Amanda Degener
Lynn Duryea
Charles R. Gailis
Al Kaufman and Sue Wilmot
Betty H. Longhi
Lois Lunin
Marlin & Ginger Miller
Irene Munroe
Mary Nyburg
Brigid O'Hanrahan
Charlotte Podolsky
Jane Quimby
Duncan Ralph & Edward Whitehead
Cynthia Schira
Heikki M. Seppa
Bunzy Sherman
Robert & Carolyn Springborn
Stewart Thomson

Charitable Gift Annuities—Planned Giving that Gives Back

HAYSTACK LAUNCHES NEW GIFT ANNUITY PROGRAM

For some of Haystack's donors, ongoing sources of income after retirement are necessary. Recently, Haystack's Board of Trustees adopted policies and procedures for a new charitable gift annuity program. Charitable gift annuities enable donors to make a significant gift to the school while receiving a fixed stream income for life. This is a simple and cost-effective way of making a planned gift where all administration is handled through Haystack. Part of the payment is return of principal and is tax free, and the donor may be able to defer capital gains tax as well.

A gift annuity is a contract between

Haystack and a donor. Donors transfer a gift of \$25,000 or more to the school (in cash or marketable securities) in exchange for fixed "annuity" payments that will continue for the life of the beneficiary - usually the donor -who must be 65 years of age or older. Gift annuity payment amounts are based on the age of the beneficiary.

Charitable gift annuities may be particularly suitable for donors who want to convert their appreciated marketable securities into income-producing assets while deferring capital gains taxes. The funds are invested in a separate account. After making payments for the life of the donor, Haystack receives the remaining balance at

the time of the beneficiary's death.

Haystack is hopeful that this program will grow into a strong base of financial support for the school over time, while offering something back to the donors who sustain our unique programming.

If you would like more information about Haystack's charitable gift annuity program, contact Development Director Lesley Lichko, at (207) 348-2306, or development@haystack-mtn.org.

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To learn more about charitable gift annuities, visit the American Council

on Gift Annuities website at
<http://www.acga-web.org/welcome.html>.

Dedicated! Haystack Pre-session Volunteers Brave the Cold in the Name of Craft

Dedicated is the only word to describe Haystack's pre-session volunteers. The weather during the month of May can be unpredictable on the Maine coast, yet thirty-six talented volunteers gave their time in the damp fog to help clean studios and cabins, chop firewood, and haul debris. Perhaps it has something to do with the anticipation of summer brought on by setting up the new wheels in the clay studio, or the camaraderie of sitting in the dining hall around a crackling fire with other Haystack friends, or the opportunity to have a mini-vacation on the Maine coast with room and board provided in exchange for some elbow grease. Whatever the motivation, we appreciate the help of the familiar faces who return each year, as well as our new dedicated friends.

Once again we say thanks to our pre-session volunteers. If you would like to join this hearty bunch of volunteers in May of 2006, please contact the school. We'll provide the meals and the accommodations.

2005 PRE-SESSION VOLUNTEERS

Chelsea Attwood
Nancy Banks
Jonathan Bechard
Chris Becksvoot
John Brown
Alan Bradstreet
Bruce Brennan
Luane Carman
Ray Cooper
Marylena Corrado
Veronique d'Entremont
Danielle Doucet
Patrick Frazer
Nancy Halpern

Judith Hanson
Nick Hein
Rae Holzman
Aaron Legg
Morgan & Crissy Liu-Packerd
Janna Longacre
Thea Longacre
Bruce MacNaught
Marc Maiorana
Desta Marika-Rich
Denise Marika
Jane Proctor
Charles Schreiber
Nick Sevegney
Corey Smithson
Marsha Steinglass
Nathans Stevens
Julie Taft
Pamela Wayne
Margaret Weigang
Katherine Wicks

Welcome New Trustees

Haystack is pleased to welcome four members to its Board of Trustees. It is exciting to announce this talented group who bring strengths in the areas of architecture, fibers, clay, glass, design, and of course, education.

HARRY ELSON

received a B.A. with Honors in American Studies from Brown University, and a Master of Architecture from the University of Virginia. After working for the New York firms Edward Larrabee Barnes & Partners, and Gwathmey Siegel & Associates Architects, he established Elson + Gold Architects with Jason Gold in 1993, a partnership that continued until 1998, when the firm became Harry Elson Architect PC. His work has appeared in numerous publications including *Abitare*, *Architectural Record*, *Interior Design*, *The New York Times*, and the architectural monographs *New American Houses 2: Country, Sea & Cities, Lofts and Tropical Modernism*, and was included in the 1997 “By Design” exhibition at the Addison Gallery of American Art in Andover, Massachusetts.

HELENA HERNMARCK

received a degree from Konstfackskolan University College of Arts, Crafts and Design in Stockholm. She has operated her own weaving studio for thirty-five years, designing and executing tapestries of monumental size for corporate lobbies and other large spaces. Awards include the American Institute of Architects’ 1973 Craftsmanship Medal, and Fellow of the American Craft Council in 1996. She has had many one-person exhibitions including the Museum of Modern Art, and Museum at the Fashion Institute of Technology, New York. Her work is in several collections including the Museum of Modern Art and the Metropolitan Museum of Art, New York; the Art Institute of Chicago; and the Renwick Gallery, Smithsonian Institution. In 1999, the University of Washington Press published *Helena Hernmarck: Tapestry Artist*. Helena taught at Haystack during the 5th session of 2003.

CHRIS STALEY

is a Professor of Ceramic Arts at Penn State University. He has taught well over 100 workshops from Bezalel Academy in Israel to Haystack. He has received two National Endowment for the Arts grants, and two Pennsylvania Council of the Arts grants.

His work is in many collections, including the Smithsonian Institution’s Renwick Gallery of the National Museum of American Art, and the Victoria & Albert Museum in London. He is on the Board of Directors of the Archie Bray Foundation in Helena, Montana. Chris most recently taught at Haystack during the fourth session in 2005.

JACK WAX

is a full-time artist, and is also Head of the Glass Program at Illinois State University in Normal, Illinois. He has received numerous grants and fellowships, including an Illinois State Council of the Arts Fellowship, and two National Endowment for the Arts Grants. He has been Artist in Residence at the Studio of the Corning Museum of Glass, and is in the permanent collection there. He also has work in the Los Angeles County Museum, the Museum of Glass in Ebeltoft, Denmark, and the Toyama (Japan) Museum of Glass. Jack most recently taught at Haystack during the 3rd session of 2002.

Re-elected to new terms were John Garrett, Rick Smith, Rich Howe, and David Watkins.

A fond farewell to Trustees Ruth King and Eddie Dominguez.

Haystack’s Open Door

Vicki Todd from Chebeague Island, Maine was a student in Nancy Moore Bess’ baskets workshop during Haystack’s 2005 Open Door session. Over 80 students participated in this intensive session for Maine residents that provides beginning and professional artists the opportunity to retreat and devote extended time to one’s work, to investigate new media, and to connect with the larger Maine craft community. Support for the Open Door sessions is provided by United Maine Craftsmen and Haystack’s program endowment.

Photo by Lesley Lichko



Summer 2006 Faculty

We are pleased to announce our faculty for the 2006 summer season! The first session of the 2006 summer season begins on June 4, with the final summer workshops ending on September 9. Our sixth session will be all Australian faculty, and we will be adding a new one-week session September 3–9. In 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.

Blacksmithing: Meagan Crowley, Marc Maiorana

Clay: Stephen Bowers, Syd Carpenter, Michael Connelly, Nick Joerling, Matthias Ostermann, Liz Quackenbush, Mark Shapiro/Karen Karnes



Pod object series, 2003, fine silver, 70 x 85 x 85 mm, and *Pressed Leaf and Shadow brooch series*, 2003, oxidized sterling silver, 70 x 20 x 15 mm, by Julie Blyfield who will lead a metals workshop during the sixth session from August 20 to September 1.

Fibers: Marian Bijlenga, Elizabeth Busch, Sandy Elverd, Christy Matson, Elin Noble, Lindsay Ketterer Rais, Warren Seelig

Glass: Peter Houk, Nick Mount, Kiara Pelissier, Anthony Schafermeyer & Claire Kelly, Karen Willenbrink

Graphics: Paulus Berensohn, Moe Brooker, Julie Chen, Jennifer Morrow-Wilson, Chris Rose, Mary Scott, Beck Whitehead

Metals: Julie Blyfield, Harlan W. Butt, Chungchi Choo, Keith Lewis, Tina Rath, Alan Burton Thompson, Kate Wolf

Mixed Media: Michael Croft, Bryant Holsenbeck

Wood: Clifton Monteith, Jo Stone, Peter Walker, Trent Whittington

Writing: Wesley McNair

Visiting Artists: Stacy Levy, Naomi Shihab Nye, Mark Thomson, Min Xiao-Fen

Australian Session: Steven Bowers (clay), Julie Blyfield (metals), Sandy Elverd (fibers), Mary Scott (graphics), Nick Mount (glass), Peter Walker (wood), Mark Thomson (visiting writer)

New One-Week Session: Mark Shapiro / Karen Karnes (clay), Kate Wolf (metals), Elin Noble (fibers), Paulus Berensohn (book arts), Peter Houk (glass), Lindsay Ketterer Rais (baskets), Wesley McNair (writing)

Robert Chapman Turner

JULY 22, 1913–JULY 26, 2005

On July 26, Haystack lost a dear friend. Bob Turner, a Haystack trustee from 1981 to 1990, former Chair of the Board, and an honorary trustee since 1995, passed away in Sandy Spring, Maryland. Bob was a central figure in modern ceramics, influencing generations of ceramic artists over his long career. Raised in Brooklyn, New York, he received a degree in economics from Swarthmore College in 1936. Upon graduating, he turned to the arts, enrolling in the Pennsylvania Academy of Fine Arts to study painting, and ultimately graduating from Alfred University in 1949 with a degree in industrial ceramic design. Bob established the ceramics program at the avant-garde Black Mountain College, where he taught from 1949 to 1951. He later returned to Alfred, setting up his own studio and taking a position as professor

of ceramics at Alfred University from 1958 to 1979.

Haystack trustee Chris Staley, who is Professor of Ceramic Arts at Penn State, studied under Bob at Alfred. Upon Bob's death, Chris wrote "His pots so eloquently express the sense of wonder he found in the world—and, like him, seem more interested in the journey than the destination." Haystack was fortunate to have Bob teach at the school several times. Bob recalled some of his Haystack memories in *Discovery: Fifty Years of Craft Experience at Haystack Mountain School of Crafts*: "Haystack alters where you are. Both extraordinary place and people make it a transforming experience for many.... My Haystack—sea sounds, granite, spruce needles, voices, lobster boats, bursting vigor—floods in."

Haystack Trustees Establish Architectural Fellowship in Memory of Edward Larrabee Barnes

It is just over a year since Edward Larrabee Barnes passed away. Ed Barnes was Haystack's architect and a long-time friend of the school. His design of Haystack has been an inspiration - both to the students who have attended the school and to the greater architectural community. In 1994, the school received the American Institute of Architects' Twenty-Five Year Award. This prestigious award recognizes architectural design of enduring significance, and is given to projects that have stood the test of time for twenty-five years or more. Haystack shares this honor with the likes of Rockefeller Center and the Solomon R. Guggenheim Museum.

Haystack is pleased to announce the Edward Larrabee Barnes Fellowship for students of architecture. One fellowship will be awarded annually providing room, board and tuition for an architecture student to attend a two- or three-week workshop at Haystack. The Barnes Fellowship will rotate among architecture schools, providing an opportunity for future architects to experience living and working in our buildings, and to have the opportunity to work with their hands and materials.

The cost to establish a fully-endowed fellowship is \$30,000. The Edward Larrabee Barnes fellowship was established through gifts from Haystack trustees and the estate of Ed Barnes.

We cannot overstate the significance of Ed Barnes' Haystack design on the overall atmosphere of the school. His influence will continue to have a lasting effect and we look forward to supporting students of architecture in his memory.



Robert Campbell, member of the American Institute of Architects and architecture critic for the *Boston Globe*, described Haystack's campus as "so perfectly fitted to its site and its purpose that you never afterwards forget it."

Photo by Charlie Gailis

Contributors to the Edward Larrabee Barnes architectural fellowship were:

The Estate of Edward Larrabee Barnes
David Becker & Lois Lunin
Judith Burton
Sonya Clark & Darryl Harper
William P. & Catherine Daley
Amanda Degener
Harry & Lisa Elson
Eck Follen & Charles Swanson
Jane Weiss Garrett & Milton Garrett

Helena Hernmarck & Niels Diffrient
Marlin & Ginger Miller
Lissa Hunter & Kirby Pilcher
Mary Nyburg
Joanne & James Rapp
Rosanne Somerson & Alphonse Mattia
Springborn Family Foundation
Y. I. Wada & H. D. Morphopoulos

U. S. Poet Laureate and Pulitzer Prize winner Ted Kooser was Haystack's visiting artist during the third session from July 3-15, 2005. This poem was written early one morning during his time at the school.

*Whose hands kneaded and warmed
The wet gray clay of early morning,
And formed this ball, which when it dried
Was wild with light?*

~ Ted Kooser, Haystack, July 5, 2005

Haystack Receives Multi-Year Grant for Craft Research: \$200,000 OVER FOUR YEARS TO SUPPORT SYMPOSIA, RETREATS AND PUBLICATIONS

Haystack has been awarded \$50,000 a year for the next four years from an anonymous foundation to support symposia, retreats and publications. This important funding will help the school ensure that we can continue to develop innovative and provocative programs that will have a significant effect on the craft world.

Haystack has been a pioneer in investigating new ideas related to the craft field. The school's first conference and exhibition was held in 1952, in collaboration with the New England Craft Council, investigating the field of printed textiles. Since the 1970s, groundbreaking

International Sessions have been led by European, African and Asian makers. (In 2006 we will add Australia to that list.) And since 2002, Haystack has hosted a series of invitational retreats and symposia. These include *Digital Dialogues: Technology and the Hand*, the 2002 symposium held in collaboration with the Media Lab at the Massachusetts Institute of Technology; *New Works*, a retreat session for former Haystack faculty that provides uninterrupted creative research and development time; and *Craft and Design: Hand, Mind and the Creative Process*, a collaboration with Cooper-Hewitt National Design Museum, Smithsonian

Institution that examined the role of the hand in the creative process. Haystack's monograph series documents these investigations in writing.

Funds from this grant will be used to support studio and facility use, workshop leaders and technical assistants, and materials for Haystack's upcoming symposia and *New Works* sessions over the next four years. The grant also provides funding for publication of new monographs resulting from these programs. Haystack hopes to fully endow the symposia and *New Works* in the near future, to help ensure the school remains a vital force in the craft community.

Haystack's New Works Provides Opportunities and Encouragement

From September 28 through October 2, 2005 Haystack's *New Works* invitational session brought fifty former Haystack faculty to create in Haystack's renowned studios. *New Works* is aimed toward promoting significant opportunities for distinguished artists to create new work and exchange ideas with peers. Participants are provided with open studios and technical assistants, room, board and the chance to create, collaborate, and experiment. In addition to the open studios, there were optional workshops in writing with Wesley McNair, and theater/ movement with Gretchen Berg. Initiated through Haystack's long-range planning in 1995, *New Works* has far-reaching implications for the national crafts community. The program is limited to the first fifty faculty who respond to the invitation.

Feedback from the event was outstanding, and participants considered them-

selves fortunate to have had the opportunity to interact with and inform each others' insights, perspectives and ways of working. John Dunnigan wrote "The writing sessions were a life-changing experience for me. I hope eventually words will be able to express my deep gratitude for the opportunity to be part of it." The most useful aspect of *New Works* for him were "The stairs and the people on them. The conversations. The encouragement and support." Gary Griffin told us that he appreciated "the opportunity to remove myself from where I came from and to deposit myself into this place. I came with an open mind and agenda—this is rare as I tend to have a task-driven practice. What was most useful? Simply the opportunity."

New Works will be offered again in the fall of 2007.



Plecoptera, 2003, mahogany w/natural & painted finishes, 22"h x 14"w x 3.5"d, by Jo Stone who will lead a wood workshop during the fourth session from July 16 to July 28.

Wouldn't you love to come to Haystack for FREE next summer?

THE ALUMNI CHALLENGE

Gifts to our annual fund are the “bread and butter” of our fundraising efforts – they help ensure the school’s viability on a day-to-day basis. Since this annual support is so vital to keeping Haystack programs running, we are challenging our alumni, from 1951 through 2005, to join our core group of annual supporters. Beginning in November of 2005, alumni who make a first-time donation of \$50 or more to Haystack’s FY’06 annual appeal, or alumni donors who increase their gift by \$50 over last year, will be entered into a drawing for a one-week session at the school.

(Remember to send in your entry form). The one-week session will be held from September 3-9, 2006 and will feature workshops in baskets, book arts, clay, fibers, glass, metals, and writing. Tuition, housing in the dorm, and board will be included.

So many of you have told us how Haystack has touched your lives. Now the school needs you! Renew your commitment to Haystack by making a gift to the annual fund. You can feel good about investing your money in craft education, and you just might be our lucky winner!

If you lost your annual appeal reply card and would like to enter the drawing, contact Haystack Development Director, Lesley Lichko, at (207) 348-2306, x 14.

Entry forms must be received by April 1, 2006 for the drawing.

Annual Appeal 2005— Thank you Donors!!

Haystack’s 2005 Annual Appeal was a wonderful success. Thank you to everyone who contributed donations toward the general operating fund, studio/facility improvements and current year scholarships! These annual gifts are vital to the school’s success, making it possible for us to remain within budget guidelines and to keep tuition costs affordable while still offering innovative craft programs. You are our core supporters!

As of October 31, 2005, we have received \$240,466 from 936 donors (136 of these are first-time donors!) The following list includes new donations received since the last issue of *Gateway*, and anyone inadvertently omitted from the Spring 2005 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.

Renie Breskin Adams & David Wagner
Sam Allen
Anonymous (4)
Bailey Pottery Equipment Corp.
Chandler & Nita Barbour
Ann & Irwin Bear
Christa Bennett
Rosie Bensen
Marcel Biland
S. E. Boucher
Karen Johnson Boyd
Katey Branch
E. John Bullard
Ashby Carlisle
James Carpenter Design Associates, Inc.
Patrice Case
Victor Chiarizia
Chris Christensen
Judy Chrstrup
Jerry Churchill
Robert Cousins
Posie & Doug Cowan
William P. Daley
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David Estey & Karen Emery-Estey
Peter & Emelyn Garofolo
Rebecca Goodale
Ann E. Grasso
Charlotte Greenewalt
Gary & Patricia Griffin
Kenneth Gross
Christie Hallowell
Karolina Harris
Cathy Hart
Lisa Hart
Bill Henderson
Carol Hendrickson
Victoria Hendrickson
Peggy Whitney Hobbs

International Business Machines Foundation
Almeda Hunter
Vicki Jensen
Nancy Jervey
Sonny Kamm
Janet & Charles Kawada
Deborah Kelley
John & Natasha Kempers-Cullen
Stuart Kestenbaum & Susan Webster

Toni & Herbert Kestenbaum
Caroline Anne Kinsey
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Carl Meigs
Alfred & Nancy Merritt
John Paul Miller
Stan & Peg Myers
Betsy Newcomer
Mary Nyburg
Cristin O’Brien
April Ossman
Martha Otis
Elizabeth Parry
J. Pauplis
Charlotte Podolsky
Jocelyn Pollard
Gladys T. Provost
Elizabeth Relin
Kris Sader
Dennis Saindon
Claire Sanford & Charles Crowley
Dana Rosen Sardet
Frances Sawyer
Helmut Schardt
Gundula Schaumberg-Lever
Johnathan Schmuck



Pandora's Box, 2004, blown glass vessel with stopper/cane with carved patterns, 18”h x 6”w, by Anthony Schafermeyer and Claire Kelly who will co-teach a glass workshop during the third session from July 2 to July 14.

Charles Schwab Corp.
Foundation
Daniel Seigel
Sarah Sharpe
Gretchen Shaw
Bunzy Sherman
Mary Shizue Shigetomi
Josh Simpson
Pamela Skewes-Cox
Susan Sloan
Cary Slocum
Courtney Smith
Gay Smith
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Trent Whittington
Marcia Widener
John & Alice Wilkinson
Anne Wilson
Mr. & Mrs. James Wood
Valerie Wyckoff
Mutsuo & Akiko
Yanagihara

OTHER GIFTS RECEIVED

Gifts to the Endowment Funds:

Scholarship Fund

**Patricia Doran
Scholarship Fund**
Doug Govan

**Priscilla Henderson
Scholarship Fund**
Alisa Chazani
Clyde & Bonnie Lundgren
Ruth McBride

**Howard Kestenbaum &
Vijay Paramsothy
International Fellowship
Fund**
Jan Baker
Penny Plumb
Trent Whittington

**Jody Klein
Scholarship Fund**
Betsy Lahaussois
Alfred & Nancy Merritt

**Francis S. Merritt
Innovative Program Fund**
Alfred & Nancy Merritt

**Irving Sherman
Scholarship Fund**
Bunzy Sherman

**Mathias Spiegel
Scholarship Fund**
Susan Loving

**In Memory of
Betty Oliver**
Sam & Kathleen Kriegman

**In Memory of
David Pimentel**
Kay & Dan Hogan
Ron Smith

*The following honorary
and memorial gifts were
received since the last
issue of Gateway:*

**In Honor of
William Daley**
John P. Grigger

**In Honor of
Judith Hanson**
Pamela Wayne

**In Honor of
Robert and Emily
Harrison**
Edward & Kathy Bowen

**In Honor of
Ingrid Menken**
Pamela Wayne

**In Honor of
Rosanne and Ed Raab**
Ellen & Lawrence Joseph

**In Memory of
Catharine Luyster**
Marian Schoettle

**In Memory of
Michael Schoenfeld**
Kathleen McMillan

**In Memory of
Byron Temple**
William van Gilder

**In Memory of
Earl Weeks**
Frederick & Yvonne
Chainey
Rosalind Fedeli
James & Karen Mollander
George & Carol Sandfley
USDA Forest Service

In Kind Donors
Claudia Belloso
E. John Bullard

Barbara Dollahite
Bob Erikson
Elizabeth Karpov
MKM Pottery Tools
Katherine Page & Alan
Hein
Joanne & James Rapp
Warren Seelig & Sherrie
Gibson
John Grew Sheridan
William van Gilder
David Watkins & Wendy
Ramshaw

Paula & Robert Winokur
Mutsuo & Akiko
Yanagihara

Foundation Support
LEF Foundation
Maine Arts Commission
Maine Community
Foundation

Lenore G. Tawney Foundation Establishes Scholarship to Benefit Emerging Artists

The Lenore G. Tawney Foundation has established a new scholarship in honor of Lenore Tawney, one of the leading fiber artists of the twentieth century. Since the 1950s, she has been recognized for her groundbreaking contributions to fiber arts, and is also well-known for her works in collage and assemblage. The Lenore G. Tawney Scholarship will be awarded annually to an emerging artist illustrating exceptional talent.

Lenora Agnes Gallagher was born in Lorain, Ohio on May 10, 1907. During the 1920's she studied at the School of the Art Institute of Chicago, later moving to Paris and traveling throughout Europe and North America. In the mid-1950s, her work took a new direction, and she began to develop her style of *free weaving*, taking an interest in sculptural

weaving off the loom. She has become renowned for her innovative free-form techniques that have served as a source of inspiration for a half-century of fiber artists.

The Metropolitan Museum and the Museum of Modern Art are just two of the many locations where her work can be found in permanent collections. This year, the Society for Arts and Crafts announced that Lenore Tawney is the recipient of their Medal for Excellence in Craft, a lifetime achievement award that honors individuals who have made significant contributions to the field.

Haystack was fortunate to have Lenore Tawney as a visiting artist on two occasions, once in 1979 and again in 1987, and she has been a long-time supporter of the school. She is now 98 years old, lives and works in New York, and continues to actively exhibit.

Building Community through the Arts: MAINE ARTS COMMISSION AND THE MAINE COMMUNITY FOUNDATION SUPPORT HAYSTACK MENTOR PROGRAMS

2005 Awards for Local Programs

- \$7,350 from Maine Arts Commission in support of the Adult Mentor Program
- \$7,500 from a component fund of the Maine Community Foundation in support of the Adult Mentor Program
- \$28,000 from a component fund of the Maine Community Foundation in support of the Student Mentor Program and Studio Based Learning

Making connections with our local community is at the heart of Haystack programming. Since 1992 Haystack has offered several innovative programs to benefit the residents of our local Deer Isle community. This year, both the Maine Arts Commission and the Maine Community Foundation have granted funds to Haystack in support of the Adult and Student Mentor Programs, and Studio Based Learning.

The Adult Mentor Program is a collaboration between Haystack and the Healthy Island Project, a Deer Isle community group that envisions the model of a 'healthy community' as a grassroots effort where the community takes charge of its own well-being. The Adult Mentor Program pairs forty to fifty local adult students from the greater Deer Isle community with ten artist mentors who maintain studios on the island. The program strives to bridge different community sectors while inspiring creativity in participants with little or no background in the crafts. The Mentor Program makes use of a valuable local resource: the network of craftspeople who have been drawn to the Deer Isle area, in part due to Haystack's presence.

In addition, with the new funding we will be holding a day long Island Workshop for island residents.

Support from the Maine Arts Commission was through the *Artists in Maine Communities* grant program. Arts Commission Executive Director Alden Wilson said "This [Adult Mentor] Program has been so successful that it has received unprecedented support three years in a row."

Haystack's *Student Mentor Program* places local high school students in similar mentorships, working with Island artists in their studios. The program demonstrates how a national cultural institution, working in conjunction with local schools and artists, can develop high quality educational programs that have a significant impact on local education. The *Student Mentor Program* was initially developed as a follow-

up to *Studio Based Learning*, a dynamic session offered to students from three area high schools—George Stevens Academy in Blue Hill, Deer Isle-Stonington High School in Deer Isle and the Liberty School, an alternative high school in Blue Hill. Students work in Haystack's studios for three days in the same format as our summer sessions. In 2003 and 2004 the Heritage School in New York City also participated in the program. The Heritage School is located in Harlem and is an arts-based high school that is a collaborative project of the New York Department of Education and Teachers College at Columbia University. They will join the program again in 2006.

Haystack thanks the Maine Arts Commission and the Maine Community Foundation for their ongoing support!

Haystack's 2006 catalog and application
will be available online in January.

Visit

www.haystack-mtn.org.

2005 Summer Auction Raises \$35,000 for Scholarship Students!

Haystack's Summer Scholarship Auction was once again a huge success. The auction and underwriters' reception together raised over \$35,000 for our scholarship students. Part silent and part live, the event featured works by Helena Hernmarck, Dante Marioni, Paulus Berensohn, Warren Seelig, and other Haystack faculty and friends.

New this year was on-line absentee bidding. If you are unable to be at Haystack for the 2006 July auction, please visit our website so you may preview auction items and place your absentee bids!

AUCTION DONORS

Local Businesses

Bianco's Catering
Brooklin Inn
Eaton's Lobster Pool
Finest Kind Dining
Goose Cove Lodge
Granite Island Guide Service
Maine Center for the Arts
Old Quarry Ocean Adventures
Primo Restaurant
The Fisherman's Friend
The Whale's Rib Tavern

Artists, Collectors & Galleries

Laurie V. Adams
Finn Alban
Andora Gallery

Anonymous (1)
Boris Bally
David Becker & Lois Lunin
Jeffrey Becton
Paulus Berensohn
Cyndi Billings
Blue Heron Gallery
Claudia Brahms
Brahms/Mount Textiles
Susan Haas Bralove
Bruce Bulger
E. John Bullard
Elizabeth Busch
Lloyd Capen
John Cardin
Clare Bridge Fine Metals
Sonya Clark
Canary Cove Glassworks (Joleen Dodge)
Cooper Textiles (Ray Cooper)
Anne-Claude Cotty
Solveig Cox
Fred Crist
Bill Daley
del Mano Gallery
Mary Drabik
Lynn Duryea
Eggmoggin Textile Studio (Christine Leith)
Carole Ann Fer
Arline Fisch
Eck Follen
Foundry Lane, Portland (Jenepher Burton)
Geoffrey Warner Studio
John Gill
Jenna Goldberg
Scott Goldberg
Ann E. Grasso
Helen Drutt: Philadelphia
Helena Hernmarck
Jin Hongo
Ayumi Horie

Judith Ingram
Kris Kapenekas
Al Kaufman
Gene Koch
Marcia & Vaino Kola
Colette Laico
Terrell Lester
Marc Maiorana
Dante Marioni
Mark Bell Pottery
Tim McCreight
Ingrid Menken
Lawrence Moffet
Nancy Nicholson
Mary Nyburg
Jan Owen
Marie Palluotto
Jane Palmer
Barbara Putnam
Wendy Ramshaw
Joanne & James Rapp
Ronald Hayes Pearson
Studio

Farrell Rupert
Leeor Sabbah
Cynthia Schira
Warren Seelig
Tom Smith
Toni Stephan
Deb Stoner
Marilyn Sward
William van Guilder
Ian Walker
James Walsh
David Watkins
Jack Wax
Susan Webster & Stuart Kestenbaum
Persis Clayton Weirs
Heidi Fischer Wessels
Sue Wilmot
Doug Wilson
Wood Wizard (Alan Bradstreet)

2005 Auction Underwriters

On this sunny July day, the underwriters to the Haystack Auction were treated to a savoury meal served by Bianco's Catering. Hosts for the reception were Donald Sussman and Michele McGovern. Underwriter contributions raised \$19,200 toward the total net proceeds of the event. Our scholarship students appreciate your ongoing support!

2005 AUCTION UNDERWRITERS

Kyra Alex & Rene Sewell
Anonymous (1)
David Becker & Lois Lunin
Jeffrey Becton
Al & Cynthia Boyer
Susan Haas Bralove & Steve Bralove
E. John Bullard & Robert Cousins
Judith Burton
John Buzbee
Elaine & Sidney Cohen
Solveig & Wendell Cox
Ken & Marnie Crowell
Deborah & Robert Cummins
Patricia Donahue & Don Mattes

Jane Weiss Garret & Milton Garrett
Elizabeth Haas
David & Loni Hayman
Carolyn Hecker & Charlie Gailis
Jack & Harriet Hemenway
Helena Hernmarck
Mary Hill
Charles & Ann Holland
Rich & Mary Howe
J. Richard Klein & Marcia Marcus
Ed & Rayanne Kleiner
Kathleen & Sam Kreigman
Belle & Roger Kuhn
Lucy Lacoste
Robert T. & Macy Lasky
Stephanie Lee & Geoff Warner

Calvert & Harry Lester
Monie & Bill Lonergan
Nancy Margolis
Kenneth & Cherie Mason
Joan & David Maxwell
Al & Nancy Merritt
Francis Merritt-Thompson & Eric Benke
Marlin & Ginger Miller
Roger Moss & Gail Winkler
Mary Nyburg & Finn Alban
John & Ann Ollman
Jane & Andrew Palmer
Rosanne & Ed Raab
Duncan Ralph & Edward Whitehead
Joanne & James Rapp
Carol & David Richards
Sally Richardson & David Waite

Mark Robinson
Samuel & Eleanor Rosenfeld
Bob Roth & Cleo Wilson
Iggy Samuels
Ken & Wendy Schweikert
Susan & Gardner Smith
Ruth Snyderman & Elaine Daniels
Joan & Paul Sorenson
Robert & Carolyn Springborn
Toni Stephan
Marilyn & Steve Sward
Ian & Diane Walker
Julian & Elsa Waller
Jack Wax
Lillian & Arthur Weiss
Bill Whitman
Sue Wilmot & Al Kaufman

Some auction supporters were unable to attend the underwriter reception, so they sent along donations (totaling \$875!) instead. They were:

Darwin & Jacqueline Davidson
Ginger Dewing & Marilyn Stewart
Ann E. Grasso
Alan Hein & Katherine Page
Chris Staley

NEWS & NOTES

SUMMER ASSISTANTS

May–August 2006.

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 2006.

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 the spring of 2006. We'll provide meals and sleeping accommodations in exchange for your skills in cleaning, carpentry, wood chopping, and repair.

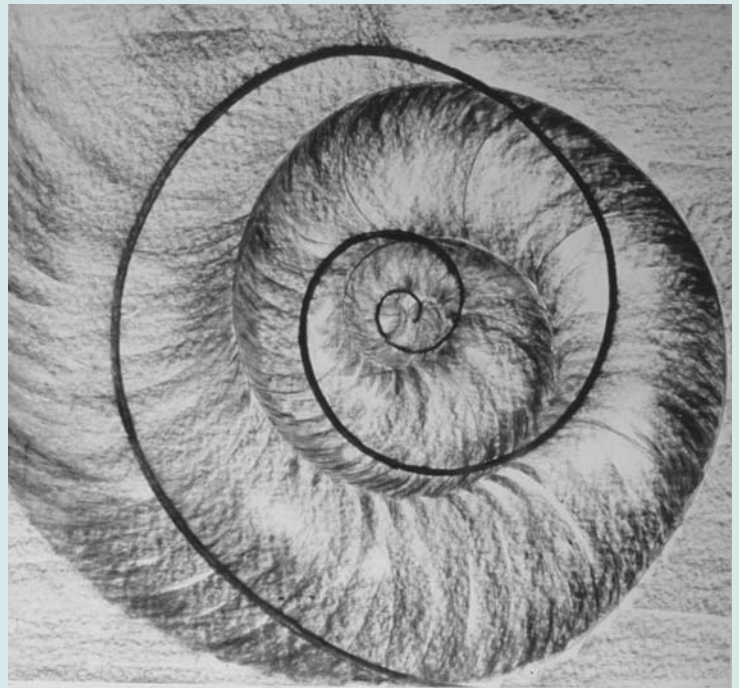
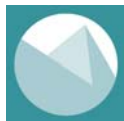


Illustration for Fourth Door Review Magazine article on *Anthropology of Time*, 1998, charcoal and paper, 18" x 12", by Chris Rose who will lead a design/drawing workshop during the first session from June 4 to June 16.



HAYSTACK

HAYSTACK MOUNTAIN
SCHOOL OF CRAFTS

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www.haystack-mtn.org

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