



FROM THE DIRECTOR

Haystack is a thrilling place for me when our studios are full of creative people working day and night. It's like a country with a different sense of time and the only occupations are making and discovery.

When the school is in session, though, my own time is divided differently, so I don't have the opportunity to investigate ideas in an uninterrupted way. Fortunately for me, I occasionally can take the time in the winter to go away to write—to have my own 'Haystack' in another place. In December I went to the Vermont Studio Center for two weeks, where I joined a community of about fifty writers and visual artists. There's no ocean to contemplate, but I could watch ice form on the Gihon River, changing each day with the temperature, leaving a record of its flow.

There I was, able to spend days and nights writing. What a luxury to spend an entire morning contemplating and refining imagery. As always, there are moments when I feel that I am able to say things I've never said before and other times where my voice sounds predictable, like a tape looping over and over again. The truth is always somewhere in between and staying with the work helps sort that out.



The Lucky One, 2004, forged/fab steel, 28" x 20" x 10", by Maegan Crowley, who will be teaching a blacksmithing workshop during the first session from June 4 to June 16.

During my time at the Studio Center, there was a discussion about art making and meditation practice—a talk among some of the residents about the impact of one practice on the other. As we began the discussion, there was for me an inference that in meditation there is no past or future, only now. I must confess to feeling claustrophobic, as if I would be trapped in a world with no entry or exit, no memories or aspirations.

At that moment, I happened to look at my half-filled journal on the table in front of me. Reflecting on the present, on now, I realized that half of my journal was filled—with words and experiences. Inside it were the places I've been and the people I love, so there was a past; I could see it tangibly. In the other half of my journal were the blank white pages of my future, the unknown and unwritten. I didn't want to give up either of these, past or future, and it wasn't that they didn't exist, but that the moment to enter into fully was this one, now.

When people are at work in the Haystack studios it's the same way. We are informed by who we have been, and the material we are working with also has its own memory and legacy—of how it behaves, and of the heritage of makers who have used it over sometimes thousands of years. But the moment we put our hands on it, we are in a new world of now. And if we are present, we can find ourselves paying attention in a different way, we can find ourselves listening attentively to the material, and hearing clearly as if for the first time.

Stuart Kestenbaum

Charles R. Gailis

1939–2005

Charlie Gailis was a familiar face at Haystack for the past forty-five years. On December 14, 2005, Charlie passed away at his home in Washington, DC after a brief battle with cancer. He was a dear friend to many of those involved with the school, and one of Haystack's strongest supporters. Charlie served on Haystack's Board of Trustees from 1972 through 1991, and held the office of President from 1975–1981. He was named Honorary Trustee in 1993.

Charles Robert Gailis was born in Melrose, Massachusetts and raised in Wakefield. He earned his BFA at Massachusetts College of Art in 1961, and his MFA from Indiana University in 1968. A resident of Washington, DC for over thirty-five years, he worked as a graphic designer for the National Institutes of Health, then for the Internal Revenue Service, where he became Senior Art Director, a position he held until his retirement at the end of July 2005. Charlie was founder and first president of the James Renwick Alliance (Renwick Gallery, Smithsonian American Art Museum), and also served on the boards of the Art Directors



Charlie Gailis, circa 1965.

Club of Metropolitan Washington, the Federal Design Council and the American Craft Council.

In addition to his role as trustee, Charlie contributed to Haystack in many ways, most recently doing graphic design and photography for the school. He was also a strong supporter of Haystack's planned giving program, which generates funding to provide for the school in the long term. When the Haystack Circle was established in 2004, Charlie was one of its first members, bequeathing his estate to the school. In making his final estate plans, Charlie directed the funds from its sale to

be used for the purchase of Mary Nyburg's Blue Heron Gallery and attached home. This generous gift will provide Haystack with a permanent year-round office, and adjoining space for exhibitions and workshops (see article below). The bequest will also provide for two fellowships and will establish a fund for innovative programming.

Haystack development director, Lesley Lichko, spoke with Charlie shortly before his death about his bequest to the school. He told her of his relationship with Haystack and the impact it had on his life. "When I walked into that place, it was like I started an account. It was never a giving account, but always a taking account. Haystack has affected my life in so many ways that I feel I've incurred a humongous debt—I'll never pay it off. This is my way to do what is right, so some younger person behind me can pick up that debt. I owe Haystack an awful lot. I've had the most wonderful relationships with the most amazing people in the craft world through Haystack. Haystack doesn't bring everyone's personal agenda to the table. It brings ideas, thoughts, feelings. Let's just say, it's been wonderful."

Bequest to Provide New Year-Round Offices for Haystack

Honorary trustee Mary Nyburg has featured the work of Haystack faculty at her Blue Heron Gallery for nearly twenty years. The Blue Heron is located in Deer Isle village in a converted barn attached to Mary's home. Built circa 1850, the property was formerly owned by another honorary trustee, Jane Weiss (now Jane Weiss Garrett). Jane originally renovated the barn to house her gallery, Timeless Designs, which also featured work of Haystack faculty.

In 2005 Mary decided to put the Blue Heron property up for sale. Haystack's staff and trustees thought this might be an ideal location for the school's office. Last fall, Haystack honorary trustee Charlie Gailis was diagnosed with a terminal illness. He had already provided for Haystack in his will, but knowing that Mary's property was for sale, Charlie decided to direct his bequest toward its purchase. His generous gift will allow us to move our offices to this central location and to expand our programming.

Mary plans to return to Deer Isle this summer, but the Blue Heron's doors will not reopen. Haystack will complete the purchase of the property this fall and the staff will move into their new offices shortly thereafter. The former gallery space will be winterized and used as a year-round space for community gatherings, exhibitions and workshops, with renovations beginning in the fall.

Ethel Gladys Skeans Clifford

1928–2005

On December 9, 2005, Ethel Clifford, Haystack's first administrative assistant, passed away at her home in Deer Isle. Ethel worked at Haystack from 1966 until her retirement in 1987. She initiated many of the school's policy guidelines and actively participated in the student application and scholarship review processes.

Born in Brooklyn, New York in 1928, Ethel moved to Maine in 1966 with her husband Stanley Clifford, an artist, and their two sons. In addition to her involvement with Haystack, Ethel was also a founding board member of the Maine Crafts Association. After her retirement from Haystack, she became an accomplished basketmaker, with her works sold at the Blue Heron Gallery in Deer Isle and the Island Artisans Gallery in Bar Harbor,

and exhibited in a number of shows throughout New England.

In recognition of Ethel's deep personal commitment to Haystack, and to her impact on its development as one of the country's premier centers for craft education, the Haystack Board of Trustees voted in 1986 to honor her contributions by establishing the Ethel Skeans Clifford Scholarship Fund. At that time, Haystack founding director Fran Merritt wrote: "The beam of Ethel's personal animation, courage, generosity and trust... will enlighten the Haystack process... for many years to come."

Haystack registrar Candy Haskell worked with Ethel for nine years. She said "I enjoyed working with Ethel and learned so much from being around her. She cared deeply about the school, students, and staff. I will always remem-



Ethel Clifford, circa 1982.

ber her laugh." Ethel was a major force in Haystack's development and a familiar and welcoming voice to all who attended the school in those years. We will miss her.

Haystack Circle Update

In the last issue of Gateway, we introduced 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 Haystack as a beneficiary in their will, or in another planned gift such as a charitable gift annuity or charitable remainder trust. 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.

The newest supporters to join the Haystack Circle are listed below. Thank you and welcome!

Karen Thomas Gallup
Jane Weiss Garrett
Charles & Judy Hamm
Peter Kemble
Anonymous (1)

Sanford Family Expands Scholarship Offerings

Haystack has been awarding the Allan G. Sanford Scholarship for several years. The Sanford family's connection to Haystack is through Allan's sister, Claire, a former trustee and instructor. Allan was born in Honolulu, Hawaii in 1960, and he passed away in 1990. He was a creative individual with passions for architecture, gardening, cooking and travel.

This year the family made two new gifts to the school, the first of which will expand Allan's scholarship into a fellowship. The Allan G. Sanford fellowship will provide full tuition, room and board for "a talented individual from Hawaii to find and follow their own passions." The second gift comes from Claire and her husband Charles Crowley, to establish the Mad Crow Scholarship in honor of their daughter, Maddie Crowley. The scholarship is "to honor her bright spark and that of an enthusiastic and committed individual who is ready to explore in a creative environment."

Haystack Added to National Register of Historic Places

Haystack's Deer Isle campus, one of New England's best-known architectural treasures, has been added to the National Register of Historic Places. The Maine Historic Preservation Commission notified the school in early February of the decision to list Haystack as a historic district at the national level of significance. The National Register of Historic Places is administered by the National Park Service, a bureau within the U.S. Department of the Interior.

Haystack's campus was designed by the late New York architect Edward Larrabee Barnes, and was built between 1959 and 1961. Described as a property that "has acquired the status of a New England classic," Haystack is heralded as among Barnes's greatest achievements. The distinction comes early—ordinarily a property must be at least fifty years old in order to be eligible; however, Haystack qualified under "exceptional importance." The criteria under which Haystack was listed include *architectural achievement as a property that possesses high artistic values and is the work of a master architect and by virtue of the property's recognized exceptional importance within the field of modern architecture.*



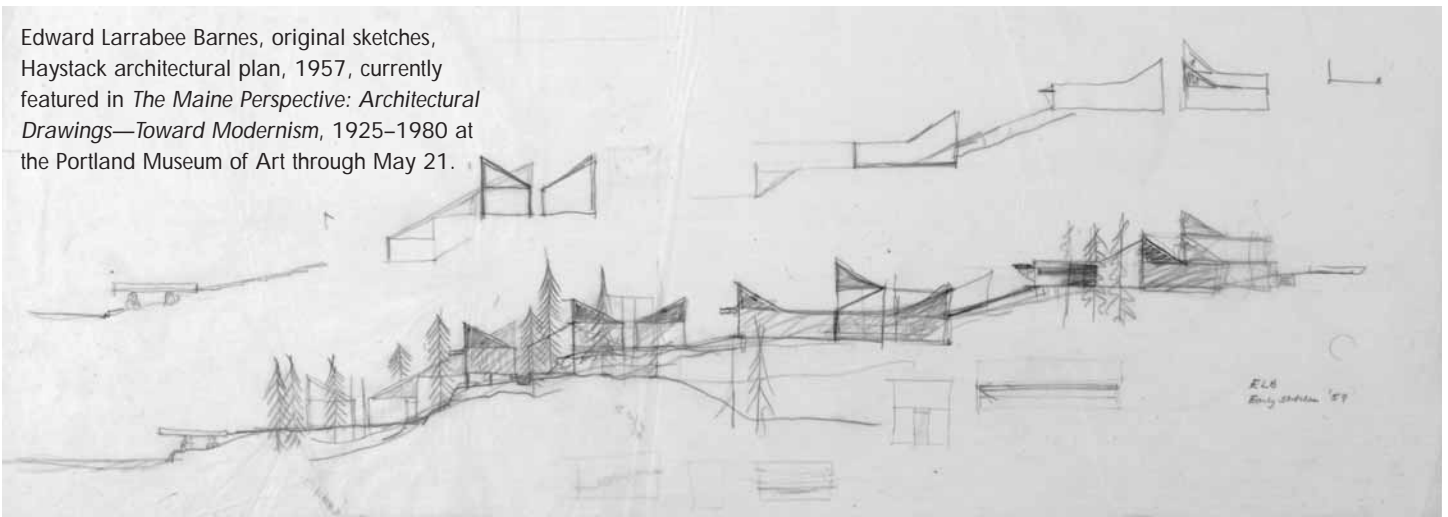
Photo by Diana and Dennis Griggs

This honor gives official recognition of the work of Ed Barnes, who passed away in 2004, and to the school's historic significance in American history, architecture and culture. It also opens Haystack to new funding opportunities for campus preservation, on which the school annually spends upwards of \$100,000.

The Maine Historic Preservation Commission worked with Haystack staff on the proposal nomination for over fourteen months. In the nomination, the commission wrote "While the individual buildings are modest in scale, muted in color, and simple in design, it is their siting and orientation, the repetition of forms, and the relationship between the

natural and built landscapes that have resulted in a campus of architectural and artistic distinction..." Architectural historian, Christi Mitchell, who worked on the nomination for the commission said "It was a joy to research and photograph this property. Moving through Haystack's landscape and experiencing the organic integration of the built environment with the natural environment was inspiring. While many of the properties listed in the National Register evoke a specific sense of time and place, Haystack's overall design, and Barnes's use of vernacular building forms in particular, has a timeless and enduring appeal."

Edward Larrabee Barnes, original sketches, Haystack architectural plan, 1957, currently featured in *The Maine Perspective: Architectural Drawings—Toward Modernism, 1925–1980* at the Portland Museum of Art through May 21.



Making More Than Sense: Haystack Publishes 18th Monograph in the Series

Haystack's visiting artist program unites diverse art forms through an exchange of ideas, enhancing the creative environment. Visiting artists have been capturing this exchange for the past sixteen years through Haystack's monograph series, which documents and explores the role of craft in contemporary life.

Just published this spring, *Making More than Sense* by Ralph Caplan is the latest in the series. An author, design expert, and educator, Caplan was Haystack's visiting artist during the sixth session of 2005. He is the author of *Cracking the Whip* (Fairchild Books, 2006)—a collection of essays on “design and its side effects”,

a former editor-in-chief of ID magazine, director emeritus of the International Design Conference in Aspen, and a former stand-up comic in the U.S. Marine Corps.

During his visit, Caplan engaged himself in the variety of workshops taking place on campus, and gathered students together at the end of each day for his own workshops that “explored parallel patterns in language, art, craft, and design.” He writes “...we discussed techniques for presenting work, but before long we were considering the role of the self in craft and art.” With his sharp wit, Caplan captures the Haystack experience in *Making More Than Sense* while investigating the worlds of craft, art and

design: “Well, *making* is what craft, art, and design have in common—the urge to make, the skill to make, the act of making. The process is completed by sharing what you've made, tossing it out for others to see, use, buy, read, enjoy, comment on, respond to, adore, or despise if it comes to that, and it may.”

Haystack monographs are available from the Haystack office or during the summer at the school store. The price is \$4.50 each, including postage and handling within the U.S., or \$4.00 each for three or more (additional postage outside the U.S.). Write to us or visit our website at www.haystack-mtn.org/monographs.php for a complete list of our monographs.

Haystack and Stonington Opera House Collaborate to bring Min-Xiao-Fen to Deer Isle

In a collaboration between Haystack and the Stonington Opera House, jazz virtuoso Min Xiao-Fen will be coming to Deer Isle in July. During the fourth session, she will be Haystack's visiting artist, while also participating in Stonington Opera House's sixth annual Deer Isle Jazz Festival on July 28–29, produced by Opera House Arts with Larry Blumenfeld.

Min Xiao-Fen is a jazz virtuoso on the pipa—an ancient Chinese lute-like instrument. Performing both traditional and modern composition, Min Xiao-Fen's repertoire includes interpretations of the music of George Gershwin, Duke Ellington, Thelonious Monk and Miles Davis, as well as her own experimental music. She was a pipa soloist for the Nanjing National Music Orchestra from 1980 to 1992 and is the founder of Blue Pipa, Inc. Min Xiao-Fen has performed with the New York City Opera, Jazz at Lincoln Center, the San Diego Symphony and the Vienna Music Festival, as well as with many other notable musicians and ensembles.

During her residency at Haystack, Min Xiao-Fen will live within the Haystack community. She will have the use of a dedicated studio space—the new visiting artist studio. Students and faculty will gather at the end of each day for interactive workshops with Min Xiao-Fen, who will give the participants a physical sense of the pipa by letting them experiment with various techniques.

The visiting artist program has become an integral part of the Haystack experience. Dancers, musicians, poets, filmmakers, puppeteers, and visual artists have participated in this program that unites various art forms. Funding for Min Xiao-Fen's residency was provided by Haystack's Francis S. Merritt Fund for Innovative Programming.

Haystack's Campus Improvements Continue Through Winter Months

During the long, cold, winter months in Deer Isle, Haystack's campus is still alive with activity. This is the time of year when upgrades and campus renovations are completed—often with work continuing until workshops begin again in the summer. Haystack reinvests approximately \$100,000 into campus preservation each year.

For 2006, we are undertaking significant renovations which will nearly triple our usual expenses, including:

- a major expansion of the dormitory bathroom—The dormitory men's and women's bathrooms were part of the original campus, and over time have proven to be inadequate in size for the growing number of students served by the school. The dorm baths are being doubled in size and will afford more privacy than the previous structure.

- installation of a reverse osmosis water treatment system—Due to our proximity to the ocean, Haystack's water supply has been historically high in saline despite ongoing water treatment efforts.

A reverse osmosis system drawing water directly from the ocean is an innovative solution that will provide the school with an unlimited supply of potable water.

- installation of an emergency generator system—Haystack is purchasing generators to run essential parts of the school in the event of a power outage.

In addition to these projects, Haystack has also completely replaced the decks outside of the fibers and graphics studios, installed several new windows, refinished cabin and kitchen floors, upgraded wiring in the middle and lower tiers of cabins, and installed new outdoor lighting.

We are fortunate to have two large lead gifts to the 2006 capital projects fund from current trustees totaling \$100,000. Additional fundraising efforts will be undertaken to raise the balance of support needed. If you are interested in contributing to Haystack's 2006 capital projects fund, please contact development director, Lesley Lichko at (207) 348-2306, ext. 14 or email development@haystack-mtn.org.

New Grant Awards

Haystack staff and trustees are grateful for the foundation support we have received during the past six months:

- \$10,000 from the Davis Family Foundation for campus preservation

- \$2,500 from the A.G. Bishop Charitable Trust for general programming

- \$2,500 from Bangor Savings Bank Foundation for the Student Craft Institute

- \$2,500 from the Elizabeth F. Cheney Foundation for the visiting artist program

- \$1,000 from United Maine Craftsmen for the Open Door workshops

- \$1,000 from the Lunder Foundation for the Open Door workshops

- \$500 from the Embassy of Australia for the 2006 Australian international session

Haystack Alum Creates Online Rideshare Page for Students

A sculptor and self-described “computer nerd,” Rob Duarte has been to Haystack often enough to have become familiar with the long pilgrimage to the school. Recognizing the need for a rideshare system for those who make trek by car, Rob put his “techie” skills to good use, creating an online rideshare page for Haystack students and faculty. The Haystack Rideshare, which is operated directly through Rob's personal website, provides users with two maps—one with people looking for rides, and a second with people providing rides to and from the school. Students will be given the web address to the Rideshare page in their acceptance packets. Many thanks to Rob for this generous contribution!



Photo by Lesley Lichko

Rob Duarte was a technical assistant in the wood studio for Julie Moringello during the first session of 2005. They are pictured together here on a bench that Rob made during the workshop.

2006 Annual Fund Appeal: *Haystack Alumni Step up to the Challenge!*

Haystack's annual fund provides core support for the school, ensuring that we can keep our workshops at an affordable price for a wide range of students. As of March 17, 2006, we have received \$181,166 from 798 donors. The list below includes donations received this fiscal year, which began November 1, 2005. Please let us know if we failed to include your name in this list and we'll be sure to get it in next time. Gifts to the 2006 annual fund may still be made online at www.haystack-mtn.org.

The Haystack Alumni Challenge—Our 2006 annual fund appeal challenged alumni to join this important group of supporters. Alumni who made first-time donations of \$50 or more to Haystack's FY'06 annual appeal, or alumni donors who increased their gift by \$50 over last year, were entered into a drawing for a one-week session at the school. As of March 17, 2006, 150 donors responded to this appeal. The drawing will be held April 1.

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Haystack Honorary Trustee Helps Launch New Charitable Gift Annuity Program

Launched in the fall of 2005, Haystack's Charitable Gift Annuity program has its first donor. Charitable gift annuities are suited toward donors over age 65 who would like to make a significant gift to the school while receiving an ongoing source of income. A charitable gift annuity is a contract with Haystack in which the donor makes a gift of \$25,000 or more in exchange for fixed annuity payments for life. Annuity payment rates are based on the age of the beneficiary, and often provide a higher rate of return than other investment options.

Many thanks to Haystack honorary trustee Jane Weiss Garrett for taking the lead in this important new planned giving program by becoming our first annuitant. Jane told us "How wonderful to be able to make an early bequest to Haystack and get a financial return at the same time."

For 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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ETHAN KLEIN (right), a student at the Liberty School in Blue Hill, working with artist mentor Farrell Ruppert at Ruppert's forge in Deer Isle. Ethan is one of forty students from three area high schools—Deer Isle/Stonington High School, George Stevens Academy, and the Liberty School—working with ten artists from Deer Isle and Blue Hill in Haystack's Student Mentor Program between February and April. The Mentor Program was funded in part by a component fund of the Maine Community Foundation.

Photo by Susan Webster

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Viola Grover
Thomas Guglielmo
Joseph & Merna Guttentag
Chad Alice Hagen
Jane G. Hall
Nancy Halpern
Eve Hamblett
Sherwood Hamill
Furniture
Susan Hanna
Gillian Greenhill Hannum
Katherine & Ralph
Harding
Karolina Harris
Emily & Robert Harrison
Andrea Hartman
Conny Hatch &
Sally Brophy
Caryn MacLeod Hatcher
Elise Hauenstein &
Norm Abram
Marcia & Richard Hawley
Connie Hayes
Judith E. Haynes
Karen Hein
Erling Heistad
Marilyn Helfenbein
Heller Gallery
Sophie Henderson
Linda Hendricks
Cathy Conway Hetznecker
Anna Galloway Highsmith
Julie Flanigan Hill
Jeanne S. Hilmar
Christine & Richard
Hilton
Hannah Hinchman
Nancy Hodermarsky
Margaret Hoenig Hahn
Michael Sean Holihan
Ann & Chuck Holland
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Vose Company
Phil Homes
Roger & Ann Hooke
Ayumi Horie
Pamela Horwath
Sharla Jean Hoskin
James R. Houghton
Paul Howard
Kyle Huffman
Kata Hull
Ralph Humphrey

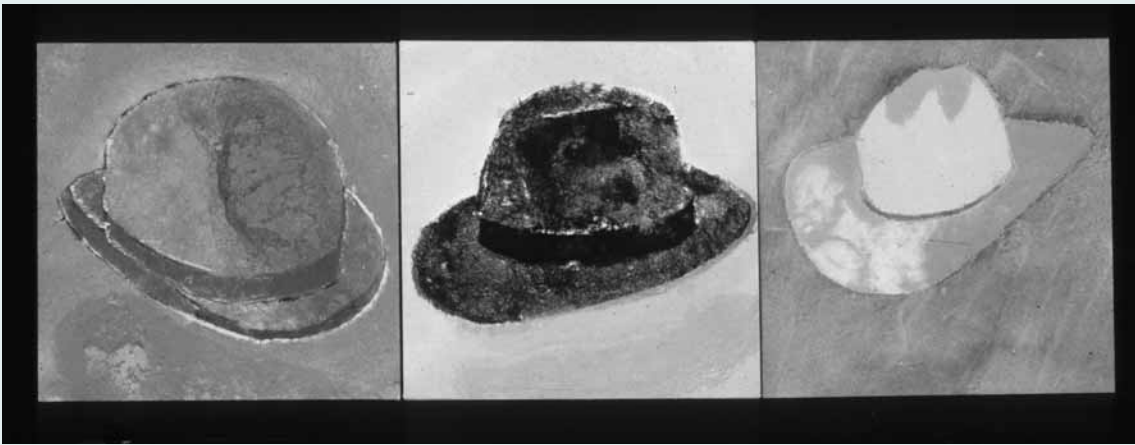
Sherrill Hunnibell
Ian Hunter
Lissa Hunter &
Kirby Pilcher
John Hurd & Olivia Hurd
Dan Hurlin &
Kazu Nakamura
Kyoko Ibe
Judy Ingram
Irving Isaacson
B. A. Ives
Kiyomi Iwata
Michael James Studio
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Karen Karnes
Barbara Katz
Morton Katzenberg
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Shirley & Paul Kaufman
Ann Keech
Jane Keener
Mo Kelman
Jim Kempf
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Caroline Kinsey
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Denise Linet



Scent Bottle #140405, glass, 1330mm h x 470mm w x 185mm d, and Scent Bottle #130405, glass, 1220mm h x 440mm w x 180mm d, by Nick Mount, who will be teaching a glass workshop during the sixth session from August 20 to September 1.

Carl Little
Molly Little
Susan Lister Locke
Ann G. Loeb
Tom Loeser & Bird Ross
Kristina Logan &
Jean-Christophe Barre
Reg Logan
Loiselle, Goodwin & Hinds
Mary Ann & Sal
Lomonaco
Randy Long
Ellen Lupton
Eleanor Lux
Adrian & Page Luxmoore
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Michie McConnell
Maxwell McCormack &
Lynne Lavoie
John & Nan McCurrach
McDonnell Family
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Lynne D'Amico McKee
Turi McKinley
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Karta Owens
Dawn MacNutt
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Kate Martinson
Arthur & Jane Mason
Georgiann Mason
Mary Ellen Matthews
Heath Matysek-Snyder
Joan & David Maxwell
Lyn Mayewski
Meristem
Laura Merrick
Melanie Meyers
Ron Meyers
Microsoft Matching Gifts
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Ken Gray
Ty G. & Gael R. Minton
Sharon & Gil Miranda
Teddy Mishell
Stan & Meg Mongin
Jo-Anna & Michael Moore
Michael & Benjia
Morgenstern
Hiro & Mimi Morimoto
Doug & Georgette Morrell
Mrs. Roger Moss &
Gail Winkler
Ralph Mossman &
Mary Mulaney
Eleanor Moty



Hats, 2005, handmade paper, 6" x 6" x 2", by Beck Whitehead, who will be teaching a paper workshop during the fifth session from July 30 to August 18.

Judy Timmerberg
 Louise Todd Cope
 Sandra Tombaugh
 Barbara Toole
 Marc Treib
 Tunbridge Glassworks
 Rick Turner
 Lanci Valentine
 Ruth Van Doren
 Blanche Vanis
 Sharon Vatsky
 Jacqueline Vaughan
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 Wentworth
 Paulette Werger
 Nancy H. Wessells
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 Ron Wetherell
 Susan Johnson White
 Bill & Barbara Whitman
 Steve Whittlesey
 Ira Wiesenfeld
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 John & Alice Wilkinson
 Andrea Willey
 Barbara H. & Jim Willis Jr.
 Susan Wilson
 Kimberly D. Winkle
 Robert & Paula Winokur
 Marie Woo
 Joe Wood & Becky
 Brannon
 Kelsey Woodward
 Tetsuya Yamada
 Thomas Yoder
 Barbara & Jan Zandhuis

Janet Muddle
 Tom & Sherona Muir
 Julia B. Munn
 Susan Munter
 Sam Newbury &
 Jan Myers-Newbury
 Susan Newbold &
 Ernst Benzien
 Joyce Newkirk
 Norlen's Water Treatment,
 LLC
 The Nowick-Taylor Trust
 Brigid O'Hanrahan
 Karen Koykka O'Neal
 Marguerite Ogden
 Irina Okula
 John & Ann Ollman
 Kristin K. Onuf &
 Peter S. Onuf
 Whitney Wing
 Oppersdorff
 Philip & Lydia Osgood
 Martha Otis
 E. C. Owen
 Jim & Lucia Owen
 Jan Owen
 Sherry Owens
 Andrew & Jane Palmer
 Arthur & Martha Pappas
 Pam & Ren Parziale
 Beverly & Herbert Paskow
 Jane Peatfield
 Cristina Pellechio
 William Penny
 Perimeter Gallery
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Nash-Brack**
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Earth Beneath Our Feet: Olympic Horizons #2, 2003, silver, enamel, paint, 6" x 7" x 6"h, by Harlan Butt, who will be teaching a metals workshop during the first session from June 4 to June 16.

Frances Sawyer
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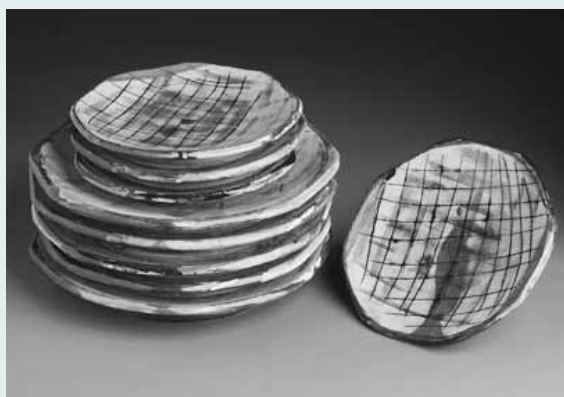
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Dinnerware, 2006, wheel-thrown earthenware, 12" d, by Michael Connelly, who will be teaching a clay workshop during the fifth session from July 30 to August 18.

MARK YOUR CALENDARS!

SAVE THE DATE!

**Haystack
Summer
Auction
July 14th**

SAVE THE DATE!

MARK YOUR CALENDARS!

News & Notes

SUMMER ASSISTANTS

Sarah Tompkins and Dan Bouthot have been hired as the 2006 summer assistants. Sarah is a glassblower who recently graduated with a BFA from the Rhode Island School of Design. She was a student in Jin Hongo's workshop, a summer auction volunteer, and a fall assistant at Haystack during the 2005 season. Dan graduated from the Rhode Island School of Design in 2004 with a BFA in printmaking. He has been a technical assistant and student at Haystack, first attending in 1997 as a high school student in our local program for teens, Studio Based Learning. We look forward to having them with us this summer.

MAINE COLLEGE OF ART—2006 ART HONORS

On May 19, 2006, Maine College of Art will be awarding Haystack Mountain School of Crafts the MECA Award for Leadership in Arts Education. There will be a reception, dinner, awards and performance art, beginning at 5:30pm. For table sponsorship reservations, call (207) 775-5098 or email lhancock@meca.edu.

HOUSEKEEPING AND KITCHEN WORKERS

Needed for September–October 2006. Housing available on campus. Write or call Haystack for job descriptions and application information.

PRE-SESSION VOLUNTEERS NEEDED

Pre-session will be held between May 21–25 and May 28–June 2. Please let us know if you are interested in volunteering. We'll provide the room and board in exchange for your help with getting the campus ready for summer.

Writer/Editor: Lesley Lichko • Design: Mahan Graphics



Dingos, 2004, grass & wool, 35 cm x 25 cm, by Sandy Elverd, who will be teaching a fibers/baskets workshop during the sixth session from August 20 to September 1, which features an all-Australian faculty.



HAYSTACK

HAYSTACK MOUNTAIN
SCHOOL OF CRAFTS

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www.haystack-mtn.org

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