



FROM THE DIRECTOR

This January I had an intriguing message on my voicemail at the office. It was from a production assistant, calling on behalf of a filmmaker who wanted to speak with me about being an “expert” (I assumed about craft) in a film that she was making. I began to ponder what I might say about the value of the work that makers do, how I could be an advocate for the intuitive and deep relationship between materials and the hand. After an exchange of phone calls with the assistant, I was called by the busy filmmaker/producer.

I think she was talking with many “experts” that day—one after another—since she began by asking me to talk about the *Hastings School* and why it was important. This seemed to me a slight shift from being an expert in a documentary, but I explained the importance and power of creative process and community.

She listened and thought we sounded like a good fit to be the subject of a film and asked me if I were familiar with ‘interstitial programming’, which she explained were 3-5 minute segments that were run on public television around the country—over 200 markets with a possible 60 million viewers—who could learn about us. I told her I was familiar with interstitial programming, thinking but not saying that it was a euphemism for what we used to call ‘filler’—those segments that take the place of commercials breaks.

I began to think about the millions of potential viewers who, if they didn’t use the interstitial break to get a snack or go to the bathroom—could find out about us. Obviously I think Haystack is a remarkable story and one that I would



Winded Orange (2008), steel and automotive finish, 74" x 24" x 22," by Vivian Beer, who will be teaching a forging workshop during Session 6, August 12–24.

want the whole world to know about—how a small place can have such a big impact on people’s lives. The producer, who by now had deftly switched to calling us Haystack, did say that we would have to pay nearly \$30,000 for this exposure, and, if we had a ‘suitable shoot location’ there was a ‘60 day window’ in which we could start. It began to sound a lot like a commercial. When I told her we couldn’t act that quickly, her interest in us waned. She said she’d send me more information for a later date. I haven’t received anything yet.

After I hung up, I began to think about the power of language to transform the way we see things. I may often think that this power is related to poetry, but it’s present all around us. Call something an interstitial program and it takes on a new importance. It’s the smooth power of promotion as contrasted with the raw

power of poetry. Promotion or advertising uses language to make something seem like more than it is, while poetry uses language to take us more deeply into the world. To carry this further, advertising wants to reach many people at one time, while poetry is content to reach fewer people whose perceptions can shift in a profound way. Poetry, like craft, takes the long view—people transformed over generations—and the world changes. I think of how most people learn about Haystack—through word of mouth. Someone tells someone else, using language to tell a truth about this place, and then you are here, and the telling is like a small poem traveling around the world.

Stuart Kestenbaum

Haystack Receives Multi-Year Support for New Summer Residency Program

Thanks to a \$300,000 grant from an anonymous foundation Haystack is embarking upon a new residency program. Currently in the planning stages, the residency program will begin in 2013 and will be held the first two weeks of June—for three years—and replacing one of Haystack’s summer workshop sessions. The residency format will provide uninterrupted time and working space for approxi-

mately fifty artists and people from other creative disciplines.

The program is an outgrowth of the school’s popular *New Works* program (begun in 1996), a five-day retreat session for former Haystack faculty and visiting artists. Participants can move between studios and there are technicians to assist with projects as needed. The program’s open studios and small scale foster a dynamic

exchange of ideas among peers. Many participants cite the program as a catalyst for developing new directions in their work.

“We’re delighted to have received this grant support,” says Haystack director Stuart Kestenbaum. “The new residency program will make great use of our studios and gives us another way to focus on creative process, craft practice, and materials.”

Haystack Exceeds Campus 50th Anniversary Campaign Goal

Haystack has exceeded its goal of \$350,000 for the *Campaign for Haystack: Campus 50th Anniversary*, which was launched last spring. The campaign’s purpose was to raise funds that will support facility projects and campus planning and ensure the long term stability of the school’s landmark buildings. This initiative supports projects that will preserve the past as well as support studies on integrating new technologies for a

more sustainable campus in order to create a ‘greener’ facility. The total amount raised to date is \$364,789.89. Lead donors and Haystack trustees played crucial roles raising funds in both the early, and final, stages of the campaign. The school’s trustees contributed over \$90,000, and additional donations came from Deer Isle, Stonington, and Blue Hill Peninsula residents and from donors from throughout the US; and preservation

grants from the National Park Service’s Save America’s Treasures program; and Morton-Kelly Charitable Trust.

Recent donors to the *Campaign for Haystack: Campus 50th Anniversary*:

Anonymous (2)
Wayne Higby
Susan Kriegman Estate
Arthur & Martha Pappas
Eli Lilly & Company Foundation
Joan & Pablo Sorensen
Frederick & Bettina Stelle

Recent Grant Awards

- **American Scandinavian Foundation**—\$14,000 to support full fellowships for two students each from Norway and Iceland to take workshops this summer
- **Anonymous**—\$300,000 (over 3 years) to support retreat/symposia sessions and planned summer residency program
- **Anonymous**—\$25,000 for general operating support
- **Association of Israel’s Decorative Arts**—\$14,105 to support seven fellowships for Israeli art and design students to attend workshops.
- **Bar Harbor Bank and Trust**—\$2,000 to sponsor 2012 Summer Exhibitions
- **Betterment Fund**—\$6,500 to support Haystack’s 2012 Maine Cultural Summit
- **Island Education Foundation**—\$500 to support Liz Lerman’s spring 2012 residency
- **Flora Foundation**—\$12,000 for general operating support
- **Maine Arts Commission**—\$2,000 to support the Haystack’s 2012 Maine Cultural Summit
- **Maine Community Foundation (component fund)**—\$5,000 to support Liz Lerman’s spring 2012 residency
- **Stephen & Tabitha King Foundation**—\$5,000 to support fab lab training programs
- **Surdna Foundation**—\$15,000 to support fab lab training programs for teens
- **William Penn Foundation**—\$10,000 to support 2012 Student Craft Institute and programs for teens

Center for Community Programs

Haystack is busy in the winter



Center Workshops program.

Center Workshops

Haystack's 2012 *Center Workshops* program brought Maine artist Rebecca Goodale back to Haystack to teach a two-day book arts workshop, January 21–22.

Haystack's 2012 *Center Workshops* was supported by a grant from the Maine Community Foundation's Hancock County Fund and by Haystack's Maine Programs Endowment.



Fab Academy. Photo by James Rutter

Fab Academy

Jonathan Doolan, Haystack's Studio Technician, and Ellen Weiske, Assistant Director, continued their fab lab training with James Rutter and Elliot Clapp of AS220—a Providence, Rhode Island-based arts organization that is part of the fab lab network—from February 18–20. They were joined by two teachers and three students from the Deer Isle-Stonington High School and Elementary School, who are beginning training in the fab lab. The fab

lab training programs for teens are supported by a grant from the Surdna Foundation.

Student Mentor Program

Haystack's 14th annual *Student Mentor Program*, in which local teens work with area artist mentors in their studios, began in mid-January and concludes in early April with an exhibition of student and mentor work at Haystack's *Center for Community Programs*. An opening reception will be held on Friday, April 27 from 3:00–6:00 p.m. The exhibition will remain on view until May 9.

Deer Isle-Stonington High School Sophomore Asia Eaton (below) was one of thirty-nine students from three area high schools that participated in ten workshops with eleven professional artists from the area.

Haystack's 2012 *Student Mentor Program* is supported by a SMART (Schools Make Arts Relevant Today) grant from the Maine Arts Commission, and the Ann and Chuck Holland, Betsy Rowland, and Belvedere Funds of Haystack's Program Endowment.



Student Mentor Program.

Liz Lerman Residency



Photo by Liz Metzger

Liz Lerman, one of the country's leading choreographers and thinkers about creativity, was in residence at Haystack's *Center for Community Programs* from March 19–30. During her residency she gave talks and led workshops focusing on creativity, and conducted research at the Deer Isle-Stonington Historical Society for a new dance that she is developing about the Civil War. Lerman led a workshop for teachers in the Deer Isle-Stonington Schools and movement workshops at Island Nursing Home. In addition, she gave three public talks and organized a community gathering, which was held at the Community of Christ Church in Stonington. Liz Lerman's work often focuses on the spiritual lives of communities and her presentations addressed this and other issues. She has been a recipient of the MacArthur Foundation "genius" award and was one of fifty artists in the country to receive a United States Artists fellowship in 2011. She has recently published a book, *Hiking the Horizontal: Field Notes from a Choreographer* (Wesleyan University Press, 2011), about creative process, and was artist in residence at Harvard University in the fall. Lerman will also be a speaker at Haystack's *Risk, Learning, and Creativity* conference this summer, July 8–12.

Liz Lerman's residency was supported by grants from a component fund of the Maine Community Foundation and the Island Education Foundation.

Summer Exhibitions

This summer Haystack will mount two exhibitions celebrating distinctly different mediums and traditions:

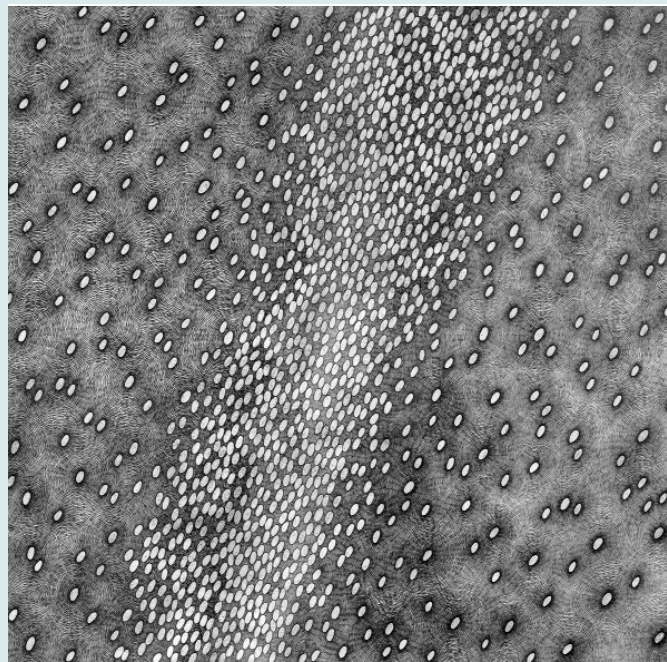
Amy Stacey Curtis: Drawings About Time, (June 3–July 14) and *Ragged Beauty* (July 22–September 1). The first exhibition will provide exposure for Maine artist Amy Stacey Curtis's work to a national and international audience of Haystack attendees—last year we had participants from forty-six states and nineteen countries—as well as Island residents and visitors to the area, while *Ragged Beauty* provides a rare opportunity to see a world-class collection of Japanese textiles in Maine, curated by Yoshiko Iwamoto Wada, one of the foremost experts in shibori techniques.

Amy Stacey Curtis: Drawings About Time will feature her recent work, *27 Hours*. Amy Stacey Curtis, who is one of Maine's most innovative artists, first came to Haystack in 1991 as a participant in the school's *Student Craft Institute*, a program for gifted Maine artists who are in their junior year in high school. That experience was a catalyst in her decision to make her art a life-long pursuit. She studied studio art at the University of Maine at Orono and art and psychology at Norwich University, Vermont.

A multi-disciplinary artist, Amy Stacey Curtis is best known for her interactive 'solo-biennial' installations that are part of a 'solo-biennial' project—a multi-year art-making project that she began in 2000 and will conclude in 2016—involving nine solo exhibitions. These theme-based installations, which have included *Movement* (2002), *Sound* (2006), and *Time* (2010), are mounted in mill spaces throughout the state of Maine. Amy Stacey Curtis has traditionally used drawings as a way to support her installation projects but has recently been exploring drawing as a medium sepa-

rate from this work. These drawings will be the focus of the exhibition at Haystack and will provide insight into how one of Maine's emerging artists uses drawing as a means of self exploration and expression, while also conveying the transformative power of art and the creative process. Curtis's *27 Hours* were included in the 2011 exhibition, *Emerging Dis/Order*, held at the Bates College Museum of Art and the Museum's contribution to the statewide visual arts initiative, The Maine Drawing Project.

Ragged Beauty will feature a selection of traditional Japanese textiles, and folk art objects that collectively explore the themes of recycling and repair. The exhibition is curated by the renowned textile artist Yoshiko Iwamoto Wada and the work will be on loan from her private collection. Visitors to the exhibition will view *boro*, Japanese bedding covers and other functional textiles created in the 19th and early 20th centuries from recycled indigo-dyed cotton rags and scrap fabric (*boro* is the Japanese word for "rag" and the process of *boro* represents the transformation of inconsequential material into something precious). Each *boro* on display in *Ragged Beauty* is an assemblage with a unique shape, size, and history--these contemporary interpretations of repair and reuse create a bridge from the past into the future, reflecting traditional values as applied to new forms. We are excited to share this opportunity with our Maine community—



22 hours (2010), charcoal and graphite on paper, 22 1/2" x 22 1/2," by Amy Stacey Curtis.

to meet the artist/curator, learn about the original use of individual items in the show, and view their transformation through the tradition of *boro*. Similar work from Yoshiko Wada's collection was included in part of the 2004 exhibition *Ragged Beauty: Repair and Reuse, Past and Present* at the Museum of Craft and Folk Art in San Francisco. Yoshiko Wada has taught four times at Haystack, most recently in 2005; this summer she will be teaching a Shibori workshop, *Boro Transformed: Patched, Pieced, Stitched, and Dyed in Greenest Indigo*, during Haystack's fourth session, July 15-27.

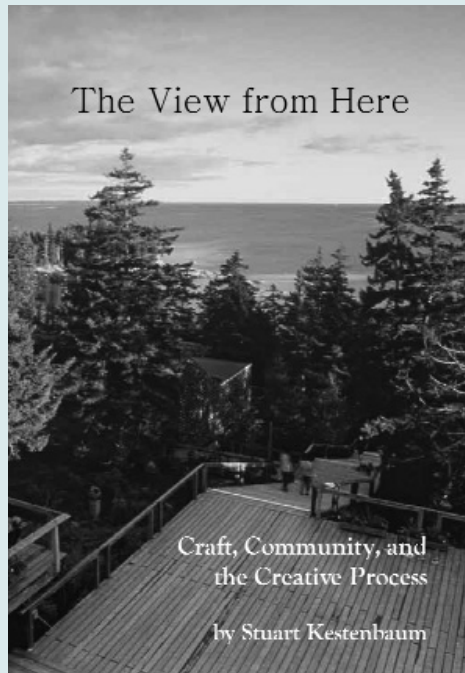
Haystack's 2012 Summer Exhibitions are sponsored by Bar Harbor Bank & Trust.

For people unable to attend *Amy Stacey Curtis: Drawings About Time* or *Ragged Beauty* in person, images of work included in the shows, along with the narratives, will be posted on our website at www.haystack-mtn.org/Exhibitions.php, expanding the audience for the work.

Twenty years of “From the Director” essays published

Haystack Director Stuart Kestenbaum, with Brynmorgen Press, is publishing an anthology of essays, written over twenty years, for the school’s Gateway newsletter. *The View from Here: Craft, Community, and the Creative Process* will be released in May.

Published twice a year since 1991, *Gateway* has included a feature called “From the Director” and it is a selection of these essays that comprise most of this book. The text of speeches that Stuart Kestenbaum has given at conferences—transcribed and available for the first time—are also included. Stuart worked with Tim McCreight, former Haystack trustee and owner of Brynmorgen Press, Brunswick, Maine. Tim designed the book and is also helping to distribute it for tablet readers. For ordering and permission, visit brynmorgen.com



Haystack Publishes Twenty-Sixth Monograph

Approaching Haystack was written by Bill Carpenter during his 2011 residency as a visiting writer at Haystack. For two weeks last June Bill Carpenter worked with second session workshop participants, leading informal workshops, and visiting studios. He also gave a public presentation of his work and drafted the monograph. *Approaching Haystack* is the twenty-sixth in the school’s monograph series. These publications are widely distributed to major art schools and libraries throughout the US.

Excerpt:

The conifers cleared for Haystack’s campus were replaced by the forest of supporting pillars beneath the structures, as if the soil grew decks and cabins instead of trees. At times, facing seaward into the south wind, the walkways seem light and hollow-boned as wings whose grace and lift could raise the entire campus to look down on itself from a seabird’s height. The shingles are the durable protective bark of our studios and habitations. After half a century, their weathered gray has taken its place among the native colors of the slope. The buildings rise to a height sufficient to gather light into the interior but not so high as to overshadow their neighbors or blow off their seasonal foundations in an autumn gale. Their sameness proclaims the equality of art and life, craft production and entertainment, study and sleep. Like the spruces around them, they speak of a collaborative effort rather than individual attainment, the knowledge that we’re all in this together and that an artist without a community does not exist.

Haystack Publications—A Perfect Gift

Haystack’s Monograph Series—

Individual monographs are \$4.00 each, including postage and handling within the United States (additional postage outside the United States). To date there are twenty-six in the series.

COMING SOON: Monograph #27, *Creativity & Ingenuity Symposium*, is a compilation that includes essays contributed by presenters of Haystack’s 2011 symposium of the same name.

The Haystack Reader is an anthology of monographs #1–23 published by Haystack and the University of Maine Press in 2010. *The Haystack Reader* is \$24.95 each plus postage and handling.

Vision & Legacy: Celebrating the Architecture of Haystack was published in

2011 by Haystack—with Brynmorgen Press, Falmouth, Maine. *Vision & Legacy*, which includes essays, images, and historical content celebrating the 50th anniversary of Haystack’s award-winning campus, is \$30.00 plus postage & handling.

Order two or more books and we’ll include a free copy of *Discovery: Fifty Years of Craft Experience at Haystack Mountain School of Crafts*—a collection of images and essays from former Haystack faculty and students—published in 2001 to celebrate the school’s 50th Anniversary.

For a complete listing of Haystack publications and information about ordering, contact the school or visit www.haystack-mtn.org/print.php.

Haystack's International Connections Continue to Grow

Last summer students from 19 countries (along with 46 states in the US) attended our workshops. Building an international community is an important part of Haystack's mission and the school has been fostering this with the creation of international fellowships.

Haystack recently received a \$14,105 grant from the Association of Israel's Decorative Arts (AIDA) to support AIDA scholars at Haystack. This summer seven undergraduate students from three art schools in Israel will receive full fellowships (covering room, board, tuition and a travel stipend) to participate in workshops. Students will come from Bezalel Academy in Jerusalem, Shenkar College of Design and Engineering in Tel Aviv, and Tel Hai Art Institute in the Upper Galilee.

The school also received \$14,000 in grants from the American Scandinavian Foundation to provide full fellowships for two participants each from Norway and

Iceland to take workshops this summer. The American Scandinavian Foundation has been providing support for fellowships for Icelandic artists since 1986 and for Norwegian artists since 2002.

International fellowships funded through Haystack's scholarship endowment will provide similar support for one student each from Armenia (the Marlin Miller International Fellowship), Japan (the Richard Merritt Fellowship), and Ghana and Palestine (the Howard Kestenbaum/Vijay Paramsothy International Fellowship) to attend this summer.

In addition to these international fellowships, Haystack's \$1.8 million scholarship endowment (along with annual gifts and auctions) provides full scholarship support for approximately 120 students each year. These include technical assistants, work-study, and minority work-study students, in addition to fellowships that are in partnership with educational institutions.

Haystack has 71 named scholarships funds, usually created in memory or in honor of a person. A named scholarship can be endowed with a gift of \$25,000, and a fellowship can be created with a gift of \$35,000.

Joyce Scott, who will be teaching during our seventh session this summer, came to Haystack as a scholarship recipient for a 1976 session where all of the workshops were taught by artists from Africa. She's said of this experience, "As a Haystack scholarship student I enjoyed an environment where I could freely experience and learn from master teachers. I had twenty-four hour access to my studio, which was important, because young artists don't have much space or time untethered from all kinds of responsibilities.... I also made lasting friendships with artists who continue to support me in what I'm doing today."

Ingrid Menken: Her Work and Her Collection at Turtle Gallery

Deer Isle's Turtle Gallery will feature *Ingrid Menken: Her Work and Her Collection*, July 15–August 4, with an opening reception on Sunday, July 15 at 2 p.m. Ingrid Menken (1952–2010) was a part of the Haystack's administration for more than twenty-two years. She served as treasurer of the board of trustees from 1988 to 1996 and as an employee from 1997—first as bookkeeper and later as business manager. Ingrid took many workshops at Haystack and became an accomplished metalsmith and printmaker, selling her work in galleries in New England and New Mexico, and frequently exhibited her art the Turtle Gallery.

The Turtle Gallery was established in a small storefront in Deer Isle village in

1982, and is now located in the historic Centennial House, former home of Haystack's founding directors, Francis and Priscilla Merritt. To celebrate its 30th year, Turtle Gallery is mounting five summer shows. The theme of the summer season, *Continuing Connections*, honors the works of established artists who have been with the gallery since the start, as well as work by some younger emerging artists.

Elena Kubler is the founder and owner of Turtle Gallery. She knew Ingrid since coming to Deer Isle and has long shown Ingrid's work. Contacted recently, Elena talked about her connection with Ingrid. "Ingrid was one of the first of fifteen artists with the gallery and we became dear friends. She had an outstanding



Ingrid (right) took a fiber workshop, taught by textile artist, Marianetta Porter (left) at Haystack in 1995.

visual sensibility, which you can see in her own work and the work that she collected."

A percentage of the proceeds of the sale of the work will benefit Haystack's Ingrid Menken Scholarship Fund.

menkencollection.com, turtlegallery.com

Haystack's 3rd Online Auction Raises Over \$8,000 for Scholarships and Campus Improvements

Haystack recently held its third Online Auction, which netted over \$8,000 in support of continuing improvements to our award-winning campus and support our scholarship program—each year we give more than 100 full scholarships to students attending workshops at Haystack. Twenty-six items were posted on Haystack's eBay/MissionFish site, all of which sold, including two winning bidders of Haystack cookies! The online auction has broad appeal and its successful is due to the exceptional items for sale and artists represented. The event attracted numerous bidders in support of Haystack's programs.

We are grateful to the generous donors for the online auction and to all who participated.

ONLINE AUCTION	Benjamin Edols &	Rebecca Goodale	Stuart Kestenbaum	Chris Nordin	Bob Stocksdale
ARTISTS AND	Kathy Elliott	Gretchen Goss	Roger & Belle Kuhn	Nance O'Banion	Jack Troy
DONORS	Estate of Charlie	Rosalie Guy	Christy Matson	Michelle Plucinsky	Ellen Wieske
Mark Bell	Gailis	Paul Heroux	Alleghany Meadows	Farrell Ruppert	
Cynthia Bringle	Estate of Ingrid	Ayumi Horie	Matthew Metz	Bunzy Sherman	
Lynn Duryea	Menken	Karen Karnes	Paul Nowicki	Josh Simpson	

2012 Visiting Artists

Haystack's *Visiting Artist Program* continues to strengthen and intensify the educational environment at the school.

Visiting artists complement workshop sessions with informal activities and are an integral part of the Haystack experience, providing opportunities to explore the crafts in a wider context. The exchange of ideas between diverse backgrounds encourages awareness, imagination, and ingenuity. This summer writers Elisabeth Tova Bailey and Stephen Dunn, and jazz musician Roy Nathanson will each spend a session at Haystack, working on their own projects and sharing their work, while engaging students and faculty.

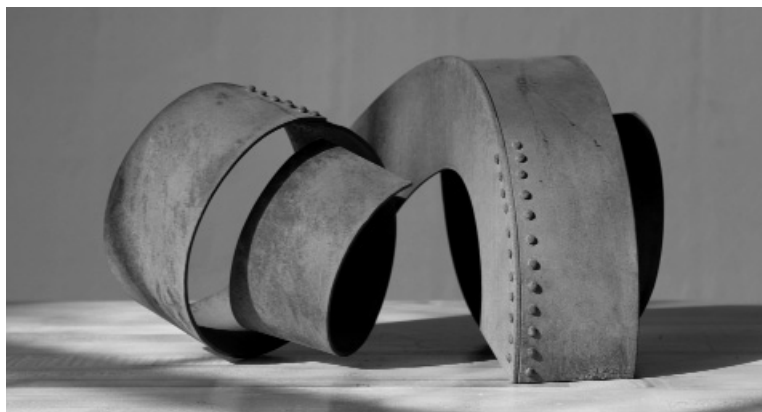
Maine writer, **ELISABETH TOVA BAILEY** will be in residence during the second session, June 12-24, and will be writing a monograph reflecting on contemporary craft, which will be included in Haystack's Monograph Series. Her recent natural history/memoir, *The Sound of a Wild Snail Eating* (Algonquin Books, 2010), recounts her year-long observations of an individual woodland snail. elisabethtovabailey.net

Pulitzer Prize-winner **STEPHEN DUNN** is the author of sixteen collections of poetry, including the W. W. Norton published *Here and Now* (June 2011) and *What Goes On: Selected & New Poems 1995-2009* (2009). Stephen Dunn will be at Haystack during the fourth session, July 15-27.

This year's visiting musician is jazz artist **ROY NATHANSON**, the leader and principal composer of the Jazz Passengers, a seven piece group that he founded in 1987 with Curtis Fowlkes. The acclaimed saxophonist, composer, poet, band-leader, actor, and teacher will be on campus during the fifth session, July 29- August 10. jazzpassengers.com

Support for musical performances comes from Haystack's Hy Frumkin Fund.

Roy Nathanson's residency at Haystack is in conjunction with the 12th Annual Deer Isle Jazz Festival at the Stonington Opera House, produced by Opera House Arts, August 2-4, 2012. operahousearts.org



Architectural Coil (Maquette) (2011), cor-ten steel, 9" x 9" x 16," by Hoss Haley, who will be teaching a blacksmithing workshop during session 7, August 26-September 1.

Securing the Future

When you give to Haystack, you support creativity and make it possible for others to experience, engage, and explore our exceptional programs.

It is always easy to include Haystack in your estate plans and we are happy to review the planned giving and bequest options with you. Contact Development Director Ginger Aldrich at development@haystack-mtn.org or (207) 348-2306.

Haystack People, News & Notes

HAYSTACK STAFF

Haystack Director, **STUART**

KESTENBAUM traveled to Israel in November for a one-week tour. Invited by Association of Israel's Decorative Arts (AIDA), Stu met with Israeli artists and gave presentations about Haystack.

Haystack's Community Programs Coordinator **SUSAN WEBSTER** is teaching a workshop, *Making Prints Mostly Without a Press*, at Penland, May 27-June 8. Haystack's Development Assistant, **DAN BOUTHOT**, will be her Technical Assistant. In November Susan traveled to Israel, where she taught printmaking workshops for a week.

ELLEN WIESKE, Haystack's Assistant Director, is teaching a workshop, *Tinkering with Wire*, at Arrowmont, April 8-14.

WELCOME TO OUR NEW SUMMER ASSISTANTS

ADDISON DE LISLE and **JENNIFER WELLS**. Addison has a BFA from Maine

College of Art and has been a technical assistant and a student at Haystack. Jennifer has an MFA from East Carolina University and has been a technical assistant at Haystack.

VOLUNTEERS NEEDED FOR PRE-SESSION, CENTER FOR COMMUNITY PROGRAMS, AND DEVELOPMENT OFFICE

Pre-session will be held between May 13-17 and May 20-24. Please let us know if you are interested in volunteering, for a day, or for the entire week—any amount of time is helpful! We'll provide the room and board in exchange for your help with getting the campus ready for summer. Haystack is seeking volunteer support in the gallery at the school's *Center for Community Programs* to staff exhibitions, beginning in June, and the Development Office is seeking volunteers to post flyers and Haystack events online and clip press articles. For more information, contact Haystack at (207) 348-2306.



Constellation Necklace (2011), lampworked glass and sterling silver, approximately 24," by Kristina Logan, who will be teaching a beadmaking workshop during Session 7, August 26-September 1.

HOUSEKEEPING AND KITCHEN WORKERS

Needed for September-October 2012. Housing available on campus. Write or call Haystack for job descriptions and application information.



The King (detail) (2008), basswood, life-size, by Stefanie Rocknak, who will be teaching a wood workshop during session 7, August 26-September 1.

SAVE THE DATE

Our annual Gala Dinner and Private Auction will be held on July 13th. The event, held on Haystack's main deck and dining hall, will be catered by Rioux Catering of Blue Hill. Selected art works by Haystack faculty and others and unique goods and services will be auctioned off throughout the evening by the school's Director, Stuart Kestenbaum. The cost is \$175 per person, \$350 per couple, or \$500 patron level donation to attend. Limited seating is available.

If you would like to attend, please contact Development Director Ginger Aldrich at (207) 348-2306 or email development@haystack-mtn.org. The Gala Dinner and Private Auction support Haystack's scholarship fund and community programs.

2012 Annual Fund Donors

Haystack's 2012 annual appeal has raised \$184,476 from 701 donors (107 from first time donors to the annual fund) as of March 6, 2012. The lists below include donations received since the Winter 2011 issue of *Gateway*. Please contact us if you find a correction is in order. To make a gift now please contact us at (207) 248-2306, haystack@haystack-mtn.org, or donate securely online at www.haystack-mtn.org.

TRUSTEE GIVING

Stephen S. Alpert
E. John Bullard
Carolee Campbell
William P. & Catherine Daley
Arline Fisch
Charles Swanson & Eck Follen
Miguel Gómez-Ibáñez
Ann E. Grasso
Helena Hernmarck
Wayne Higby
Chuck & Ann Holland
Richard & Mary Howe
Lissa Hunter & Kirby Pilcher
Matt & Erin Hutton
Jeanne Jaffe
Jack Lenor Larsen
Macy & Robert Lasky
Christy Matson
Alleghany Meadows
Marlin & Ginger Miller
Eleanor Rosenfeld
Claire Sanford & Charles Crowley
Cynthia Schira
Kristin Mitsu Shiga
Linda Sikora
Joan & Paul Sorensen
Dr. & Mrs. Robert Springborn
Chris & Kate Staley
Jack Wax & Miyuki Nishiuchi
Elizabeth Whelan
Stephen Yusko

ANNUAL APPEAL

11/1/2011-3/6/2012
Jackie Abrams
Karin Abromaitis
Clare Murray Adams
Tom Adams
Lynn & Bill Agnew
Finn Alban
Nathaniel & Virginia Aldrich
Ann Allan
Renee Altman
Dr. Michael D. Andrew
Anonymous (34)
Glenda Arentzen
Byron & Jackie Aubrey
Denise Avicoli
John Babcock
Nan Bacon
Posey Bacoupoulos
Bailey Pottery Equipment Corp.
David & Sandy Baird
Jozef Bajus & Olga Bajusova
Lois Baker
Marian Baker
Don Bardole
Suzanne Barksdale
Dorothy Gill Barnes
John & Bridget Barnes
Mary Barnes & Peter Neill
Richard Barnes
N. W. Barrett Gallery
Charlotte Barus
Edith Beatty
Terry Beaty & Anne Mehringer
Chris Becksvort

Jeffery Becton
Beth & Larry Beede
Jessica Beels
Chris & David Beneman
J. D. Benjamin
Christa Bennett
Rosie Bensen
Nancy & Warren Berkowitz
Wet Dog Glass, LLC
William Bernstein
Cyndi Billings & Patsy Murray
Linda Bills & Stephen Dallmus
Carol Birtwistle
Lisa Bisceglia
Russ & Mary Bishop
Sandra Blain
A. Alice Blohm
Rebecca Blunk
Melody & Garrett Bonnema
Kevin Borg
Marianne Boruch
Hal Boyer
Alan & Susan Bradstreet
Steven & Susan Haas Bralove
Susie Brandt
Betsy Braunhut
M. Christine Breedlove
Sebert & Barrett Brewer
Edwina Bringle
Shari Broder
Dale Broholm
Jon Brooks & Jami Boyle
Markell Brooks
Blake & Allison Cooke Brown
Caroline & David Browne
Kathleen Browne & Stephen Litchfield
Brynmorgen Press
Elaine V. Brzezinski
Andy Buck & Sandy Knight
Kathie Burnett
Carol Burstein
Dr. Judith Burton
Elizabeth Busch
John W. Buzbee
Steven Byrne
Mary Callum
Alan & Diane Campbell
Joan & Peter Carcia
John Cardin

James Carpenter
Syd Carpenter
William Carpenter
Rick Caruso & Joyce Tavon
Linda Casbon
Stephen Dansky & Christiane Casella
Barbara K. Casper
Aurore Chabot
Mary Allen Chaisson
Tony & Karen Chapman
Fay Chazin-Seidelman
Dr. & Mrs. Paul L. Chodosh
Jerry Churchill
James Chute
Christine Clark
Len Clarke
Edward & Susan Clayton
Henrietta T. Clews
Robert Cmarik
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Five Bottles (2009), porcelain, varying heights, by Takeshi Yasuda, who will be teaching a ceramic workshop during session 4, July 15-27.

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The Great Haul (2010), plastic, thread, and staples, 24' tall and 20' x 20' at the ceiling, by Anna Hepler, who will be teaching a mixed media workshop during Session 5, July 29–August 10. Photo by Scott Peterman.

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