



FROM THE DIRECTOR

The economy has been on everyone's mind. It has even taken the place of the weather as a favorite topic of conversation. Since the fall—or perhaps I should say autumn so as not to confuse a season with a plummeting market—we can discuss the subtleties of credit and investments and wake up at night wondering where it will all lead. We might yearn for the simpler days when makers could barter their wares, trading pottery for food.

The directness and simplicity of this idea is compelling and hearkens back to our earliest days as makers, but wherever we live, we are most certainly touched by systems that are beyond our control. And in this new turbulent world I am aware of the many issues that affect Haystack and its ability to offer the dynamic and innovative programs for which it is known. To figure things out we use common sense and intuition. We stay alert to our surroundings and the world around us. We talk to people. And, we look to the future with a vision that honors craft at the same time it re-interprets the role of creativity and making.

With our vision comes practicality. We budget carefully and we spend what we take in. Those readers of non-profit newsletters know that organizations like Haystack depend on individual donors to make the gifts that make the programming possible. Perhaps because we are rooted in the work of the hand, we take a decidedly hands-on approach to asking for money. In November, when we send



Vessel Series II asymmetrical, no. 1, red clay, carbonised and multi-fired, 22" x 11 3/4", 2005/6, by Magdalene Odundo, who will be teaching a clay workshop during the third session, June 28–July 10. Frankel Foundation for Art, Courtesy Anthony Slayter-Ralph.

out the letter I've written to our alumni and supporters, I sign personalized ones to anyone who has made a contribution in the past ten years, and I look at the names of each of you who have given to the school. I often reflect on the workshop you took, or the workshop you taught, and the community that flourished while you were here. When your contributions come in, sometimes with eloquent notes about the impact that Haystack has had on your life and work, I write another letter, this one thanking you.

In this year, with all of us more aware than ever of the fragility of our economic lives, this exchange of letters and contributions feels to me like holding hands. Your hand touches the letter and the

envelope. And even if your contribution is on-line, I still hold the record of your gift in my hand. Signing each of these many thank you letters I am reminded that every person who makes this investment in creativity is supporting the future, and supporting it with optimism and hope. And, like all true gifts, these donations are given freely, out of a spirit of generosity, the same generosity I see in the teaching and learning in our workshops. This generosity goes beyond supporting Haystack's financial well-being, it's the lifeblood of our endeavor.

Stuart Kestenbaum

CAMPAIGN FOR HAYSTACK: INNOVATION AND COMMUNITY
(See insert, pages 7–8)

Center for Community Programs Update

STUDENT MENTOR PROGRAM

Haystack is just completing its 11th year of the *Student Mentor Program*, which began in February. The program places high school students from Deer Isle-Stonington High School and George Stevens Academy, Blue Hill in artists' studios for several weekends where they can work side by side with professional artists.

Many of the mentors have participated in this program for a number of years, have taught at other Haystack workshops, and are committed to working with students in their own community. The 2009 Mentors included: Mark Bell (pottery), Dan Bouthot (printmaking), Anne-Claude Cotty (pinhole photography), Sarah Doremus (metals), Holley Mead (sewing), Jennifer Morrow (paper), Farrell Ruppert (blacksmithing), Ellen Wieske (metals), and J. Fred Woell (metals).

Nearly forty students participate in the

program each year. Students are selected by teacher nomination or by self-nomination, and their projects and scheduling are developed in cooperation with their teachers, the artists, and the project coordinator. The success of the program is evident from the comments students share in their evaluations. One student wrote, "...[It's] The perfect blend of instruction and time for you to teach yourself."

Another responded, "I haven't had many experiences in which I have gotten to spend that much time doing one thing."

The program will again culminate with an exhibition of student and mentor work from the 2009 season, with an opening



BRANDON BURGESS, a junior at Deer Isle-Stonington High School, participated in a jewelry workshop with artist mentor Fred Woell in Haystack's 2009 *Student Mentor Program*.

reception scheduled for Friday, April 3, 2009, from 5:30–7:30 p.m., at Haystack's *Center for Community Programs*. The exhibition will be on view until May 1. Gallery hours are Monday–Friday, 9:00 a.m.–5:00 p.m.

COMMUNITY-BASED ARTIST RESIDENCY

In May, Haystack will host a one-week, community-based artist residency with Arthur Ganson, a kinetic sculptor and past visiting artist at Haystack. He will be working with local high school art and industrial art students. Arthur's residency was coordinated as part of Haystack's expanded programming but also to tie into work being done in the applied engineering program at the Deer Isle-Stonington High School. Arthur Ganson's emphasis on mechanics fits particularly well with Dennis Saindon's industrial arts program and with his students' interests. As with past residencies, community members will volunteer in workshops and presentations. Arthur and the students will be creating a mechanical "chain-reaction" in the

courtyard of the high school, which will be documented by other students. Following the residency, there will be a reception for participants and families at the *Center for Community Programs*, where some of Arthur's kinetic sculptures will be on display.

Arthur Ganson created the popular foam construction toys *Toobers and Zots* and his work is regarded as playful, intricate, and thought-provoking. He has taught at Haystack's summer programs, is a former MIT artist-in-residence, and his work has been included in numerous exhibitions.



Two Cultures: Inside/Out, fiber, 5 1/2" x 8" x 7", 2000, by Nancy Moore Bess, who will be teaching a basket workshop during the sixth session, August 16–28.

www.arthurganson.com

Center for Community Programs Update

SUMMER EXHIBITIONS

This summer the *Center for Community Programs* will showcase two exhibitions—*Arthur Ganson/Bobby Hansson*, which will run from June 7–July 19, 2009 and *Haystack Creative Process: RISD Connection*, which will run from July 26–September 6, 2009.

Arthur Ganson and Bobby Hansson have both taught at Haystack. Arthur cre-

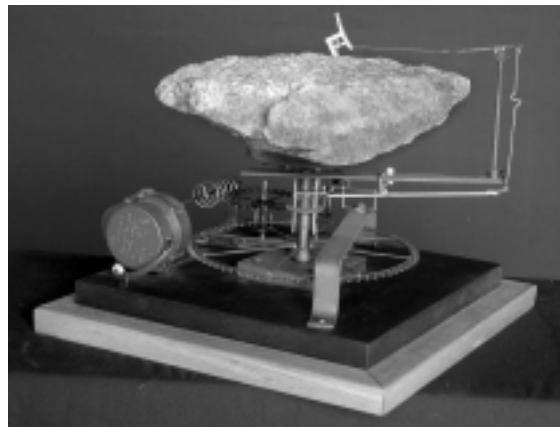


Lunch Box, three types of tin can, by Bobby Hansson, whose unique metal work will be on display in Haystack's summer exhibition, *Arthur Ganson/Bobby Hansson*.

ates kinetic sculpture while Bobby works with recycled tin and a variety of other materials. While their techniques vary, both artists make work that is at once whimsical and profound.

Haystack Creative Process: RISD Connection will include work by John Dunnigan, Eck Follen, Alphonse Mattia, Rosanne Somerson, Charlie Swanson, and Peter Walker, who have all taught at Haystack and are also furniture design faculty at the Rhode Island School of Design (RISD). Some have also been students here or participated in other conferences and workshops.

Both exhibitions will include visual and narrative elements. Faculty work will be accompanied by text in the artist's voice explaining the impact Haystack has had on their work and creativity. Once the exhibitions are underway, narratives and images from the shows will be posted on our website at www.haystack-mtn.org/Exhibitions.php.



Thinking Chair, steel, wire, rock, painted wood/mixed media, 26" x 30" x 30", 2002, by Arthur Ganson, whose kinetic sculptures will be on display in Haystack's first summer exhibition, *Arthur Ganson/Bobby Hansson*.

Programs at the *Center for Community Programs* have been generously supported by grants from the Benwood Foundation, the Maine Community Foundation (from both a donor advised fund and the Hancock County Fund), the Maine Arts Commission, and Island Education Foundation.

Exhibitions at the *Center for Community Programs* will be open Thursdays–Sundays, noon–5:00 p.m.

SAVE THE DATE!

HAYSTACK'S ANNUAL SUMMER AUCTION
AND UNDERWRITER RECEPTION
FRIDAY, JULY 17, 2009



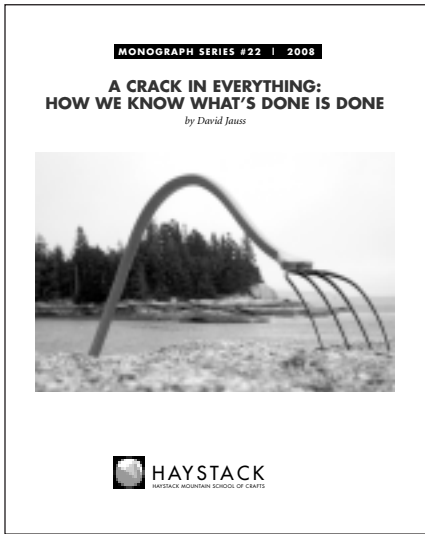
Haystack's Summer Auction raises money for Haystack's scholarship fund and community programs. A dinner reception for underwriters is held on campus before the auction, with a catered meal served in the school's beautiful dining room, looking out over Jericho Bay and its islands. Underwriters make a donation of \$175/person.

If you would like to attend the Underwriter Reception, please contact Haystack Development Director, Ginger Aldrich, at (207) 348-2306 or development@haystack-mtn.org.



Fetish, bubinga, maple, poplar, and Italian ply; upholstered in a polyurethane/polyester material from Donghia, 42" x 35" x 32", 2008, by Alphonse Mattia, whose work will be included in the *Haystack/RISD* exhibition this summer.

Haystack's Monograph Collection Expands to Twenty-



Haystack's monograph series, begun in 1991, provides a forum for writers to reflect on contemporary craft. David Jaus, fiction writer, poet, and essayist, was a visiting writer last summer. His monograph, *A Crack in Everything: How We Know What's Done Is Done*, investigates how makers know when a work of art is finished. The piece grew out of David's interactions in the Haystack community during last summer's fifth session, August 3–15.

The monograph, the twenty second in the series, will be widely distributed to art schools and libraries throughout the US. The monographs are available from the school's administrative office or during the summer at the school store. The price is \$4.00 each, including postage and handling within the United States (additional postage outside the United States). For a complete list of monographs, contact the school or visit our website at www.haystack-mtn.org/monographs.php.

At right: Haystack in winter. Visit www.haystack-mtn.org/gallery.php to view more images in our photo gallery. Photo by Ginger Aldrich.

“Watching the artists at work in their studios, I felt just how much matter matters to them, and I envied them their intimate knowledge of the things of this world. To the extent that was possible for someone who was an observer but not a participant, I shared the sensory pleasure of their craft. I loved feeling the heat emanating from the glory holes in the glass studio; smelling the sawdust and varnish in the wood studio, the ammonia, sulfur, and oil in the metals studio, and the ink in the print-making studio; and listening to the swarm-of-bees sound of the table saw cutting wood, the slap of hands shaping clay on treadle-operated potter's wheels, the hum and whirl of sewing machines, and the hiss of hot silver plunged into water. When I went back to my own studio, where I worked alone, not surrounded by others sharing a similar struggle, all I heard, besides the wind soughing through the firs outside my open window and the occasional song of a mourning dove or thrush, was the quiet clicking of keys as I typed on my laptop. It reminded me a little of the tapping of hammers against metal, but no gold or silver or bronze turned into rings or bracelets beneath my fingers. I couldn't hold my words in my hand, feel their heft. You can tell if a ring fits a finger, but how can you tell if words fit an emotion? And if you can't even tell that, how can you tell a work is whole enough, complete enough, to leave your mind for your readers?”

by David Jaus

Excerpt from *A Crack in Everything: How We Know What's Done Is Done*



Visiting Artists 2009

Visiting artists augment the summer workshop sessions with informal activities and have become an integral part of the Haystack experience, providing a wider context for exploring the crafts and creativity.



Akiko Busch, renowned author, will be the visiting artist-in-residence during the second session, June 14–26. Photo by Polly Myhrum.

AKIKO BUSCH has written about design, culture, and the natural world since 1979. She is the author of *Geography of Home: Writings on Where We Live and The Uncommon Life of Common Objects: Essays on Design and the Everyday*. Her most recent book, *Nine Ways to Cross a River*, a collection of essays about swimming across American rivers, was published in 2007 by Bloomsbury/USA.

While at Haystack, Akiko Busch will work on the premise that making and writing can promote their own rhythm; and that the analytical and material involve different kinds of thought that inform and sustain one another. A single object can have multiple histories—personal, social, cultural, political, artistic,

and literary. For those session participants interested in developing their studio work through the written word, ideas might be explored through pieces ranging from an initial statement to a personal essay to a critical study to a poem to a biography of the object. Akiko Busch will also be writing a monograph reflecting on contemporary craft for the Haystack monograph series.

Pianist/composer **TOM MCDERMOTT** is one of New Orleans' most creative musicians, covering a wide range of styles, from the 19th century works of Louis Moreau Gottschalk to New Orleans classic jazz to today's sounds. He co-founded the modern brass band the New Orleans Nightcrawlers; played with the Dukes of Dixieland, wrote the music for the Obie-award winning play *Nita and Zita*; arranged for the Dirty Dozen Brass Band; and worked with a number of music legends. With clarinetist Evan Christopher he has concertized in Rio de Janeiro, New York City, Chicago, Berlin, and Salzburg. In addition to his residency at Haystack, McDermott will participate in other events planned while he is on island, including a collaboration with Opera House Arts in Stonington, ME, in



Acclaimed jazz musician, Tom McDermott, will be the visiting artist-in-residence during the fourth session, July 19–31. Photo courtesy of Tom McDermott.

conjunction with the 9th Annual Deer Isle Jazz Festival, at the Stonington Opera House, produced by Opera House Arts, to be held July 24–25, 2009.

www.operahousearts.org.

Support for musical performances comes from Haystack's Hy Frumkin Fund. Funding for the 2009 Visiting Artist Program was provided by the Francis S. Merritt Fund for Innovative Programming.

2009 SUMMER ASSISTANTS

We are pleased to welcome our 2009 summer assistants, **STEPHEN KENT** and **LINDSAY MIS'**. Stephen was a teaching assistant at Haystack last year in the clay studio. He has a BFA from Pennsylvania State University and teaches clay in Pennsylvania. Lindsay attended Haystack last summer on scholarship as a work-study student. She has a BFA from Virginia Commonwealth University. Lindsay is a bench jeweler and teaches jewelry making in Virginia.

VOLUNTEERS NEEDED FOR PRE-SESSION AND THE CENTER FOR COMMUNITY PROGRAMS

Pre-session will be held between May 17–21 and May 24–29. 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 will also be seeking volunteer support at the *Center for Community Programs* once exhibitions begin in June. For more information, contact the Haystack office at (207) 348-2306.

HOUSEKEEPING AND KITCHEN WORKERS

Needed for September—October 2009. Housing available on campus. Write or call Haystack for job descriptions and application information.

New Scholarships and Fellowships

Judith Burton Scholarship Fund

Judith Burton, a former Haystack Trustee and Professor and Director of Art and Art Education at Teachers College, Columbia University, New York, has established the Judith Burton Scholarship Fund. Judy served on the Haystack Board of Trustees from 1997–2006. Her research focuses on the artistic-aesthetic development of children and adolescents and explores the implications this has for teaching and learning. In 1995 she co-founded the Center for Research in Arts Education at Teachers College, and in 1996, she founded the Heritage School, a comprehensive high school featuring the

arts, located in Harlem, NYC. Judy has been widely recognized for her work. She is a Fellow of the Royal Society for the Arts in Great Britain, a Distinguished Fellow of the National Art Education Association, and serves as Distinguished Visiting Professor at the Central Academy of Fine Arts Beijing, China.

Judy says that she created the scholarship “because I know working at Haystack is such a precious experience. Every student I’ve had attend Haystack from my program has said exactly the same things—it has been life-altering...in a personal way and in how they understand

themselves as artists. Often it’s the first time they’ve had opportunities to work day and night in the studio and follow an idea for an extended period of time. It’s such a complete experience. I can’t think wherever else in the world you get that combination of completeness and challenge—it’s like a jewel. I want to make that experience available to someone else.”

The Judith Burton Scholarship will cover room, board and tuition for a recent graduate of the New York public schools, or a New York City public school teacher, to attend a workshop at Haystack each year.

Thomas M. Chappell Scholarship in Creative Writing

Tom Chappell is an entrepreneur, writer, environmentalist, and philanthropist who has dedicated his life to helping Maine preserve its natural beauty. He also believes “that the pursuit of one’s own values is the best way to reach a meaningful and impactful life.” His businesses, Tom’s of Maine and Ramblers Way Farm, are examples of how concern for people and nature can stimulate economic opportunity and self expression. He lives with his wife Kate in Kennebunk and Monhegan.

The Thomas M. Chappell Scholarship

is offered to those who are inspired by “the word” to convey meaning to oneself and others. The word is a powerful use of symbol whether in poetry, short story, or novel. The scholarship, awarded annually, will provide room, board and tuition, and gives preference to a student in writing or related workshop. According to Tom, the scholarship is intended for “those who strive to speak from their heart and mind and need time for themselves in the midst of the Haystack community for inspiration, intellectual nourishment, and self improvement”.



Backbone, old book covers and pages, collage, graphite, found objects, wire, 11" x 23" (open), 2005, by Crystal Cawley, who will be teaching a book arts workshop during the second session, June 14-26. Private collection.



New Grant Awards

Since the beginning of our fiscal year, November 1, 2008, Haystack has received support from the following foundations:

- Stephen and Tabitha King Foundation—\$5,000 in response to a grant proposal to support the *Student Mentor Program* and *Community-Based Artist Residencies*.
- Maine Arts Commission SMART—\$10,000 to support the *Student Mentor Program* and *Community-Based Artist Residencies*.
- United Maine Craftsmen—\$1,000 to support 2009 *Open Door* workshops.
- William Penn Foundation—\$10,000 for *Student Craft Institute*.
- Westcliff Foundation—\$5,000 for general operating support.

CAMPAIGN FOR HAYSTACK: Innovation and Community to Support Facility Renovation and Programs

Maine Community Foundation Awards Challenge Grant

The *Campaign for Haystack: Innovation and Community*, a \$1.5 million initiative, will provide support for renovations to the school's *Center for Community Programs* and increase the school's endowment funds for its community programs and its innovative offerings like conferences and publications.

Haystack has long been recognized for its leadership in craft education—and the campaign will make it possible for Haystack to continue to lead in this regard, by supporting both the breadth and depth of its programming. In addition to the core summer program, the school has developed intensive programs for Maine high school students and adults, local mentor programs for teens and adults, and com-

munity-based artist residencies. Providing programs for local residents, similar in content and quality to those being offered to individuals from around the world during our core sessions, is central to the school's mission. At the same time Haystack has also taken a broader view of craft through symposia, retreats, and conferences that engage new audiences and collaborating with organizations like the MIT Media Lab, and Cooper-Hewitt, National Design Museum, Smithsonian Institution to examine new trends and ideas.

While all of these programs have broken new ground for the school, none are self-supporting and are dependent on either grant support or are significantly subsi-

dized by Haystack. The *Campaign for Haystack: Innovation and Community* will ensure that these kinds of programs will have a stable financial base. Thanks to the generous support of the school's trustees and lead donors, Haystack has made remarkable progress with the campaign. To date, the school has raised over \$1,280,000 in gifts and pledges, with \$440,000 of this donated by Haystack trustees.

This fall, Haystack received a 2 to 1 matching grant of \$60,000 from the Maine Community Foundation from its Belvedere Traditional Handcrafts Fund as part of the campaign. This means that the school must raise \$120,000, to create an endowment of \$180,000 for its *Student Mentor Program*.

A Generous Bequest Provided Early Momentum to the Campaign

In December 2005, Haystack received a bequest from life trustee Charlie Gailis. The bequest provided funds to purchase the former Blue Heron Gallery property that had been owned by Haystack trustee Mary Nyburg. This resulted in the establishment of the *Center for Community Programs* in Deer Isle village, which now provides Haystack with year-round office and gallery/workshop space, and has allowed the school to offer exhibitions and expand its programming in Deer Isle.

The bequest came at a time when, as part of its long-range plan, Haystack was initiating an effort to raise funds for its endowments, specifically for those programs that depend on grants. These include the school's Maine and Deer Isle offerings and its conferences and symposia, which explore craft in a variety of contexts (like *Digital Dialogues: Technology and the Hand*, our collaboration with the MIT Media Lab).

Charlie Gailis's generosity inspired others as well. Samuel and Eleanor Rosenfeld made an early gift of \$50,000 to get the renovations underway and Deer Isle summer resident Donald Sussman made a leadership gift of \$250,000 in the form of a challenge grant, to be matched 2 to 1. This was successfully matched by Haystack's board and other lead donors.

RENOVATIONS TO THE CENTER FOR COMMUNITY PROGRAMS

Part of the campaign effort has been to raise the funds required for building renovations to the property, which consists of a barn attached to a home, built circa 1850. These renovations were designed by Haystack trustee Ann Grasso, who, along with many companies and individuals, contributed time and materials to this effort.

Renovations include:

- converting the home into administrative office space;
- renovating and winterizing the 600 square foot barn for exhibitions, workshops, lectures, and community gatherings;
- the installation of the new handicapped accessible bathroom;
- constructing storage space and a connector to the administrative offices to the *Center*, which now serves as our new non-lending library of over 400 art books.

Additional renovations will include:

- completing a guest bedroom;
- the addition of a dormer to the front room;
- re-roofing the front half of the office building.

CAMPAIGN FOR HAYSTACK: Innovation and Community to Support Facility Renovation and Programs

Community Programs

The Maine Arts Commission has characterized Haystack as a “state treasure with a national reputation for quality” and our community programs offer dynamic learning experiences to Maine and Island residents. From workshops for adults from throughout Maine to mentor programs and community-based artist residencies on the Island and Blue Hill Peninsula, Haystack is making a vital connection with its communities. Annually over 400 Mainers from throughout the state participate in Haystack’s workshops.

Programs include:

- *Student Craft Institute*, a three-day workshop in the spring for seventy high school students from throughout the state;
- *Studio Based Learning*, a three-day workshop in the fall for seventy high school students from Deer Isle-Stonington High School and George Stevens Academy in Blue Hill;
- *Student Mentor Program*, a complement to *Studio Based Learning*, which provides an opportunity for forty high school students to have an in-depth studio experience working with artists in their studios;
- *Community-based artist residencies* at our new *Center for Community Programs*;
- *Island Workshop*, a one-day session at Haystack for Deer Isle and Blue Hill Peninsula residents, with half the spaces reserved for people who have never participated in a Haystack workshop;
- *Open Door*, our season-ending workshop for adults from throughout the State.

“Any suggestions for change that I could make would only make the mentorship programs different, not better. I loved working with my teachers, I loved the environments and materials. Haystack has been my best learning experience ever. I even wrote a college essay about it, which got me into a wonderful school. . .”
~ excerpt from an evaluation of a participant in the *Student Mentor Program*

Innovative Programs

Haystack’s role as an innovator in craft education was recognized in 1987 when the American Craft Council gave the school its Gold Medal Institutional Award for “trailblazing leadership”. These programs continue to put Haystack at the forefront of craft research and education by looking at the craft field in a broader context, providing makers with time to pursue ideas and involving leaders from other fields with our programs.

Programs include:

- *New Works*, a five-day retreat limited to fifty-five participants who have taught at Haystack. *New Works* features open studios and optional writing and movement workshops led by past visiting artists at Haystack;
- *Symposia* that address issues related to the hand and craft making within a broader context of other disciplines. Past symposia have included *Digital Dialogues: Technology and the Hand* (2002), in collaboration with the MIT Media Lab; *Craft and Design: Hand, Mind, and the Creative Process* (2004), in collaboration with the Cooper Hewitt National Design Museum, Smithsonian Institution; *Craft and Community: Sustaining Place* (2006); and *Creating in Maine: Makers, Manufacturers, and Materials* (2007 and 2008);
- *Exhibitions* at the *Center for Community Programs* focus on the work of contemporary artists and provide an opportunity to learn about these makers’ creative process;
- *The Haystack Monograph Series* provides a forum for writers of varied perspectives to reflect on the idea of craft. The series of twenty-two monographs cover a range of topics;

- *Visiting Artists* live in the Haystack community, work in their own dedicated studio space, and strengthen and intensify the educational environment at the school with public presentations, interactions with session participants, and informal workshops.

“Through this (*Craft and Community*) symposium and others in the series, Haystack is applying considerable thought and resources into the development of critical practice, thinking, and writing related to the craft field, thus providing a significant and lasting contribution to makers, educators and writers concerned about this way of working.” ~ Joshua Green, Vice President of Operations, Manchester Craftsmen’s Guild and participant in the 2007 *Craft and Community: Sustaining Place* symposium

Allocation of funds for Campaign for Haystack: Innovation and Community

Renovations to the <i>Center for Community Programs</i>	\$ 300,000
Community Programs	\$ 600,000
Innovative Programs	\$ 600,000
	\$1,500,000

Campaign for Haystack Donors

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Stuart Kestenbaum & Susan Webster

Campaign gifts include donations to the Jack and Harriet Program Fund and the Stuart Kestenbaum Scholarship Fund.

Matching Grant for Mentor Program Endowment

The \$60,000 grant from the Belvedere Traditional Handcrafts Fund of the Maine Community Foundation will be used to create an endowment to support the *Student Mentor Program*. High school students from Deer Isle and the Blue Hill Peninsula work side-by-side with area artists, all of whom have a connection with Haystack. Each year approximately forty students participate in the program, which culminates in an exhibition of student and mentor work

at Haystack's *Center for Community Programs*. Every two dollars contributed to this fund by a Haystack donor will be matched with an additional dollar from the foundation, up to \$60,000. To designate a gift for the mentor program fund, check the appropriate box on the response form, included at the back of this newsletter, or donate online at www.haystack-mtn.org/CampaignforHaystack.php.



Ripples, blown and free formed oval glass vase; Aurora, with strong optics, 14 9/16" x 7 8/10" x 5 1/2", 2004, by Susanne Jøker Johnsen, who will be teaching a glass workshop during the third session, June 28–July 10. Photo by Frank Thurston.

2009 Annual Fund Appeal

Haystack's 2009 annual appeal has raised \$162,932 from 755 donors as of March 1 (95 from first time donors to the annual fund!). Funds from the annual appeal provide vital support to central functions at the school, helping us to continue to offer innovative craft programs. The lists below include donations received this fiscal year, which began November 1, 2008, and ends October 31, 2009 (there's still plenty of time to make your gift!). Please let us know if we failed to include your name here and we'll be sure to include it in the next Gateway. To make a gift now, visit our website at www.haystack-mtn.org. Many thanks to everyone who contributed this year—we are grateful for your support!

2009 ANNUAL FUND DONORS ANNUAL APPEAL 11/1/08-3/1/09

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Marriage, porcelain, glazed, cone 10, 25" x 17" x 15", 2005, by SunKoo Yuh, who will be teaching a clay workshop during the second session, June 14-26.

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Moire-Blancos, glass, maximum height is 26" and maximum width is 10", 2007, by Pablo Soto, who will be teaching a beginning glass workshop during the sixth session, August 16–28.

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Reef, mixed colored glass—solid glass, approximately 24" x 10" x 8", 2005, by Pino Signoretto, who will be teaching an advanced glass workshop during the fourth session, July 19–31. Private collection.

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