



## FROM THE DIRECTOR

For me the first hint of spring appears toward the end of February. That's when the utility poles alongside Route 15 are decorated with signs bearing the names of the basketball players and cheerleaders from the high school, providing a visual cheer for the teams as they head off the island to compete in the state tournaments. The signs, which appear overnight, are surprising blossoms on the poles, our first flowers. While it's not exactly spring, it's a signal—along with the longer daylight—that we've turned a corner. Another sure indication of the season's departure are the blaze orange signs with bold black letters that say *frost heave* or *bump*, alerting us to the deteriorating condition of the road. Sometimes these warnings are attached to the utility poles, other times they're hung from trees. The point is to get the message as close to the action as possible. The end of winter is a geology lesson on the impact of freezing and thawing on clay, stone, and soil. It's also an opportunity to learn the value (and sometimes the replacement cost) of a car's shock absorbers and struts.

In its relentless way water alters a landscape. Sometimes this is a process that takes millions of years; in a Maine winter, though, it takes only a few months to transform roads. They rise up with the frost, water drains down through cracks and fissures, and the weight of traffic moves the asphalt around as well. Driving becomes an adventure where, if you forget the location of a particularly big heave,



*Still Life*, 2003, stoneware and a stone, 14" x 6", by Chris Staley, who will lead a workshop with Stuart Kestenbaum during the fourth session from July 17 to July 29.

your muffler scrapes the pavement and your coffee jumps out of your travel mug. The worst stretches of the road can make me feel like I'm a downhill skier descending over moguls or that I'm on a new carnival ride at the Blue Hill Fair. I realize that the blacktop is really only an impermanent veneer of civilization over the older story of earth and water.

It's not a good time of year to be in a hurry, particularly on an unfamiliar road. This year I've been thinking that driving in the world of frost heaves can be a kind of meditation, a signal that time is all we have and that every excursion is an opportunity to slow down and remember this. It reminds me of how I feel at the entrance to Haystack in the summer, when we drive

up the road that is really granite ledge delineating the ancient contour of the earth.

Both roads are signals to take our time. At the entrance to Haystack it's the perfect message since we're entering a different kind of time. The hours aren't any longer here, but we're seeing them differently. We have the time to pay attention to our work. We have the time to talk with one another. We have the time to watch the tide rise and fall. We have the time to go inside a question and stay there for a while.

**Stuart Kestenbaum**

# Crafting Possibility: Scholarship Donors



*White Men in Suits*, 2002, glass seed beads, thread, US pennies, US dollars, armature, 25" x 7" x 13", by David K. Chatt, who will lead a beads workshop during the second session from June 19 to July 1.

Education and opportunity go hand-in-hand with success. But what if a deserving student is denied opportunity because of financial constraints? Haystack strives to keep its workshops affordable and accessible to anyone with a serious commitment to exploring craft. Since its founding in 1950, Haystack has supported artists in need of financial assistance in ever-increasing numbers. One hundred scholarships are awarded annually to students from around the world – nearly 20% of all students who attend Haystack’s summer sessions receive partial or total funding. Many of these scholarships were established by generous donors to the school who understand the importance of investing in the future of craft.

## FUNDING SCHOLARSHIPS

Haystack scholarships and fellowships are established in several ways. Named funds are often created in honor or memory of

someone—a gift of \$20,000 establishes a named scholarship, and a gift of \$30,000 establishes a named fellowship. To date, Haystack has 44 named scholarships and 9 named fellowships.

Additional support for Haystack’s scholarship program endowment is raised through end-of-session auctions, the Summer Scholarship Auction—to be held on July 15 this year, and through campus tour donations. The Summer Scholarship Auction is a community event—works are donated by Maine artists and Haystack trustees. Local businesses lend their support to the program by donating goods and services.

Four types of scholarships are available: technical assistant, work study, minority work study, and fellowships. Applications are due March 25 each year. For more information, visit our website at [www.haystack-mtn.org](http://www.haystack-mtn.org), or contact the school office.

## 2005 Student Mentor Program

Seth Brayton, right, of George Stevens Academy in Blue Hill, is one of more than 40 students from three area high schools (Deer Isle-Stonington, George Stevens Academy and the Liberty School) who participated in Haystack Mountain School of Crafts’ 2005 Student Mentor Program. Brayton is pictured here with instructor Jennifer Morrow-Wilson, who taught illuminated sculpture.

The Student Mentor Program introduces local students to the artists working in their communities, expands student awareness of their career options in the crafts, and helps them understand what it means to work for extended periods of time on a work of art. Funding for the Student Mentor Program was received from the Parker Poe Charitable Trust, the Benwood Foundation, and Exxon/Mobil Foundation, made possible through Ron’s Mobil of Stonington.



# Link Talent with Opportunity

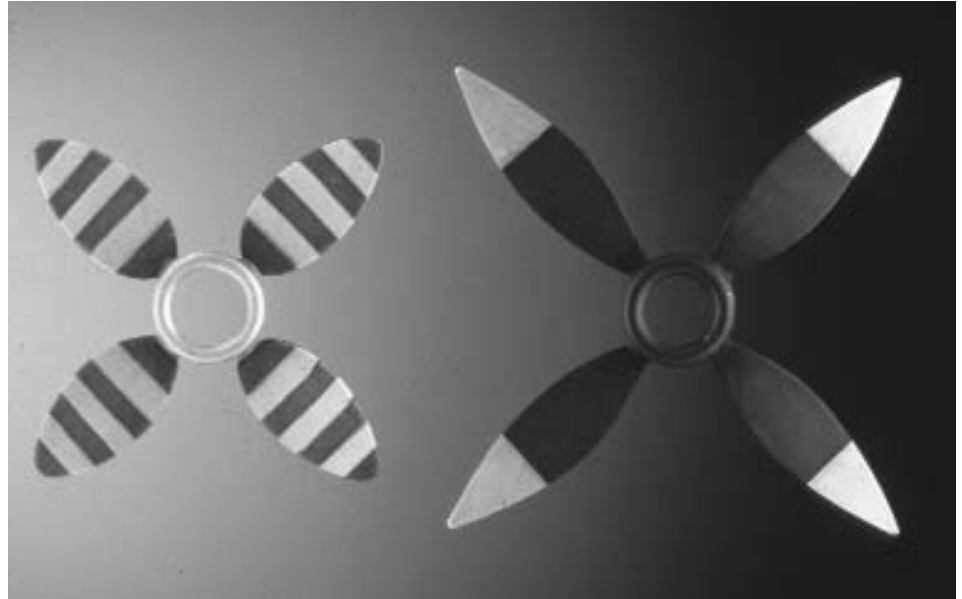
## BETTY OLIVER SCHOLARSHIP

*Much of what I have learned in my times at Haystack is serving me as I navigate this uncharted route through my body and my psyche. I have always been able to find heart at Haystack, even when it was a struggle—maybe especially when it was a struggle....I learned a lot about risk at Haystack, trying out my wings as artist, as fool, as fooler. There is really no measure for what the place means to me....I feel deeply that the place remembers me even when I may have forgotten myself.*

Betty Oliver in *Discovery: Fifty Years of Craft Experience at Haystack Mountain School of Crafts*, University of Maine Press 2000

Betty Oliver (1940–2000) was a paper-maker, sculptor, poet and teacher. For a period of 25 years beginning in the 1970's, Betty had a relationship with Haystack—first as student, then as teacher, and finally as visiting artist. Although she had not left any formal instructions for her estate, her family and friends knew of her wishes to make a lasting gift to Haystack. A fund to raise money for a scholarship in memory of Betty Oliver was established shortly after her death.

This year we will award the first scholarship from this fund. Betty's sister, Lynn Adams, shared her suggestions for



*Propeller Pins*, 2000, copper, sterling, patinated, black & white pair, 3" x 3" x 1/4", by Claire Sanford, who will teach a metals workshop during the third session from July 3 to July 15.

selecting recipients. She hoped we would award the scholarship to people with Betty's traits in mind: "a sense of outrage, irony, and humor; transformative creativity; risk-taking; a thunderous intellect; the courage to look at ugliness, deterioration and fear, and see their terrible beauty; and someone who journeyed deep into places she may not have wanted to go but knew she must to see or find what matters."

## EDWARD LARRABEE BARNES FELLOWSHIP

In the last issue of *Gateway*, we shared the sad news of the death of Ed Barnes, the architect who designed Haystack's award-winning campus. Recently, a trustee of the

school initiated a fellowship in Ed's memory by offering a lead gift. Over the next several months, we will share this announcement with the craft and architecture communities seeking their support in funding this fellowship. Awardees will be chosen based on their accomplishment and ambition in the field of architecture. A \$30,000 gift will endow a named fellowship, and to date, we have raised \$10,000. If you would like to make a contribution toward this fund, please use the envelope enclosed with this issue of *Gateway* indicating "Barnes fellowship" in the memo, or contact Development Director Lesley Lichko at the Haystack office at (207) 348-2306.

**MARK YOUR CALENDARS! MARK YOUR CALENDARS! MARK YOUR CALENDARS!**

**SAVE THE DATE!**

**Haystack Summer Scholarship Auction**

**July 15, 2005**

**MARK YOUR CALENDARS! MARK YOUR CALENDARS! MARK YOUR CALENDARS!**

**SAVE THE DATE!**

# Haystack Renews Commitment to Visiting Artists

Haystack renewed its commitment to visiting artists recently by undertaking a capital fund-raising initiative to build a new visiting artist studio at a cost of \$85,000. The old studio, originally a construction building in 1960, and then used as the school store (“Goods in the Woods”) before becoming the visiting artist studio, was removed in the fall of 2004. Construction of the new building, a 24’ x 32’ studio with a 24’ x 24’ deck, will be completed this spring. The new space will be inaugurated during the summer of 2005, when we will have four visiting artists in the Haystack community. This exciting addition to the campus increases our options for working studio space, enabling visiting artists to have a dedicated area to lead workshops, create new works, and collaborate with other faculty and students on various projects. The additional studio space also gives us increased flexibility with our fall programming.

We are pleased to welcome Haystack’s visiting artists for 2005:

**KYOKO IBE**—Internationally renowned paper artist Kyoko Ibe will be at Haystack during the 1st session from June 5 to June 17. Kyoko Ibe studied design theory and industrial design at Kyoto Institute of Technology. She lectures and teaches at the National Museum of Art, Osaka, and the Kyoto Institute of Technology. During her time as a visiting artist, she will develop a temporary site-specific work that relates to Haystack’s architecture and environment.



Construction on Haystack’s new visiting artist studio will be complete in time for the 2005 summer season. The building has a 24’ x 32’ studio with a loft and a 24’ x 24’ deck.

**TED KOOSER**—U.S. Poet Laureate Ted Kooser will be a visiting writer during the 3rd session from July 3 to July 15. Ted Kooser is a poet and essayist from Nebraska. He is the author of ten books of poems and three books of prose, including *The Poetry Home Repair Manual: Practical Advice for Beginning Poets* (University of Nebraska Press, 2005.)

**NICOLE MITCHELL**—Jazz flutist Nicole Mitchell will be a visiting musician during the 4th session from July 17 to July 29. Nicole Mitchell leads *Black Earth Ensemble*, a multi-genre celebration of the African American cultural legacy. She is also artistic director/founder of *Tindanga Mama*, an all women’s group based in Chicago, where she is adjunct professor of flute and music theory at Chicago State University. She told us that she “is dedicated to sharing the spiritual power of music in an effort to create visionary worlds and to bring healing.” Her compositions interweave blues, bebop, swing,

eastern modes, classical melodies and African rhythms. Nicole Mitchell’s residency at Haystack is in conjunction with the 5th Annual Deer Isle Jazz Festival at the Stonington Opera House, produced by Opera House Arts with Larry Blumenfeld. For more information about Opera House Arts or the Deer Isle Jazz Festival, visit [www.operahousearts.org](http://www.operahousearts.org).

**RALPH CAPLAN**—Writer Ralph Caplan has co-authored and edited several books on the design process and has written articles on subjects ranging from the behavior of chairs (*Psychology Today*) to post-modern clothing (*The New York Times Magazine*.) He has collaborated with designers in creating publications, exhibitions, and films. Ralph Caplan will be visiting writer at Haystack during the 6th session from August 21 to September 2. “I would like to use my time at Haystack to explore the uses of craft in the arts, in design, and in life generally.”

# Haystack Adds Two Monographs to the Series

*In one of our writing sessions, I asked participants to imagine the “hidden studios” at Haystack. They bent over their notebooks and began to list them: studios high up in the spruces, under the seaside deck, inside people’s minds. I listed my imaginary below-the-boulder home. Someone mentioned the space inside a tree; someone else, a secret hut within the kiln. What would go on inside these hidden studios? Not all the work is visible, we concluded; there might be tools all around us that no one can touch, materials that don’t appear on purchase orders, work being done beyond our usual awareness. We had begun to speak in metaphor, and I began to wonder whether figurative language is the only way we can talk about the more elusive parts of the creative process.*

Barbara Hurd, from *Finding and Making: The Strange Attractor’s Contribution to Form*, Haystack monograph series #16

Since 1991, Haystack’s monograph series has explored the realms of contemporary craft through the eyes of visiting artists and writers, faculty, trustees, and others who have influenced, and been influenced by, the school. This year we are pleased to announce the addition of two new monographs to the series. Barbara Hurd, visiting writer in 2004, has written *Finding and Making: the Strange Attractor’s Contribution to Form*, the sixteenth monograph in the series. Hurd arrived at Haystack with a purpose in mind—to study the distinction between *make* and *find*. Carrying us along her journey through the studios, she eventually arrives at the strange attractor theory, which according to chaos theorists, is “the complex and elegant patterns that emerge from nonlinear dynamic systems”—the honeycomb pattern in silicon oil, tornadoes, schools of fish, flocking birds. Stuart Kestenbaum writes of Hurd in his introduction “She builds her writing the way we might build a vessel—knowing the lineage of words, knowing what structure adds strength and vitality to a composition. And in this essay her investigation of our craft language has led her to discoveries in her own.” Barbara Hurd is the

author of several books, and her essays and poems have appeared in numerous journals including *Best American Essays* 1999 and 2001, *The Yale Review* and *Orion*.

The seventeenth monograph in the series, *Craft and Design: Hand, Mind and the Creative Process*, is the result of an invitational retreat by the same name. Co-sponsored by Haystack and the Cooper-Hewitt Design Museum, Smithsonian Institution in September 2004, the symposium invited sixty individuals to participate in a weekend-long retreat of site-based and studio-based activities, lectures, and informal discussions. Architects, craftspeople, designers, educators, scientists, and writers gathered to explore ways that the hand is integral to the creative process, from understanding the possibilities of materials with which we make things to our relationship to objects and products we produce and use. The resulting monograph, a compilation of essays written by symposium participants, reflects on the happenings of this innovative collaboration.

Barbara Hurd’s monograph and residency were supported in part with a grant from the Elizabeth F. Cheney Foundation.

## New grant awards

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

- \$25,000 from the Stephen and Tabitha King Foundation for campus preservation
- \$10,000 from the Golden Rule Foundation for visiting artists and the Student Craft Institute
- \$10,000 from the Westcliff Foundation for general operating support
- \$2,500 from the A.G. Bishop Charitable Trust for general programming
- \$1,000 from United Maine Craftsmen for the Open Door workshops

*Craft and Design: Hand, Mind and the Creative Process* was made possible by an anonymous gift.

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, or \$4.00 each for three or more. Write to us or visit our website, [www.haystack-mtn.org](http://www.haystack-mtn.org), for a complete list of our monographs.

# The Student Craft Institute and the Making of a Professional Artist

From the time Sean Albert began taking private drawing lessons from her in the second grade, artist Sandy Crabtree has been an influential figure in his career. It was serendipitous that, ten years later, Sean found himself in Sandy's high school art class at Morse High in Bath, Maine. Morse High had been participating in Haystack's Student Craft Institute. For over 20 years, this program has invited high school students from around Maine to Haystack's campus for a weekend of intense studio time. Gifted art students from throughout the state are nominated by their teachers to attend. The Institute introduces students to the world of working artists, and to the idea that a career in the crafts can be a lifelong pursuit.

Much to his disappointment, during his junior year Sean's best friend was chosen for the Student Craft Institute. But Sean was tenacious, and the next year he convinced Sandy to select him to attend. Sean missed his senior prom to come to Haystack in 1994—a very worthwhile trade in his opinion. David Little's blacksmithing workshop was all it took for him to fall in love with the craft. After taking Little's workshop, Sean decided to go to Massachusetts College of Art to study blacksmithing.

Talented in a variety of media, Sean enrolled in a glassblowing class as an elective during his freshman year. "I never looked back," he told us. He graduated in 1998 with a BFA in glass and decided "to go out and blow glass." In 2000 he left for Seattle and began working for Dale Chihuly. Meanwhile, he continued to take workshops at Haystack, studying under Lino Tagliapietra and Dimitri Michaelides—as well as at Pilchuk and Penland.



*White on White Vessels*, 2002, glass, 21" x 4" x 4", by Sean Albert, who will lead a glass workshop during the fifth session from July 31 to August 19.

It wasn't long before Sean began working for smaller-scale private studios in the Seattle area—and at the same time working on his own ideas and projects. Soon he had established a relationship with Bill Traver, a big fan of Sean's work and owner of the William Traver Gallery and Vetri International Glass in Seattle. Both now feature his work.

Today, Sean is pursuing an MFA in sculptural and dimensional studies ("technically I'm a glass grad") at New York State College of Ceramics at Alfred University. He told us that, being in Seattle, he learned a great deal about being a professional glass blower. The experience has helped him realize how valuable the time in school is—time where he can concentrate on his own work.

This summer, Sean Albert will teach at Haystack for the first time in his career. Introduction to Glass Blowing is being offered during the fifth session which takes

place from July 31 through August 19. Speaking of his experience at Haystack more than ten years ago, Sean said "Haystack is my favorite of all the craft schools I've been to—the location, the people who work there, the environment is contagious, everyone is very supportive of what others are doing. It's a very harmonious environment." His former teacher, Sandy Crabtree, still chaperones students from her school when they come to Haystack for the Student Craft Institute. Reflecting back, she spoke to us about Sean's experience with that program: "It really became his dream. I think he was such a quiet student. When he came back he had the confidence, that love of art and being around kids who all love art. This might have been the one deciding factor."

# Haystack: Case Study for a Creative Economy

*Across Maine's arts landscape, Haystack plays another role. It is a seasonal center where working artisans and artists meet up, network and exchange ideas. The arts and craft life is, on balance, a solitary one but Haystack and other arts institutions in Maine are the crossroads for creative and social renewal. They are also the places where some of the creative economy's research and development happens. Just as in university labs, Haystack's studios are where artisans test ideas, try things out and make new work. It behooves us to think of them in this light and hear Claudia Brahms, textile designer and partner in Brahms/Mount Textiles, who says, "Haystack is where I return to home base, open the door and let the sunshine in. I relearn how to be open to learning and seeing from an entirely creative perspective."*

Stephen Cole, in *Maine Arts Mag* spring 2005, a publication of the Maine Arts Commission

In 2004 Coastal Enterprises, Inc. (CEI), a Maine-based nonprofit whose mission is to help create economically and environmentally healthy communities, received funding from the Maine Community Foundation to conduct several case studies of Maine's creative economy. Defined as the combination of creative clusters (businesses and organizations), creative workforces (people) and creative communities (places) in the state, Maine's creative economy has shown significant growth in recent years.

According to a July 2004 report prepared for the New England Foundation for the Arts (NEFA) and the Maine Arts Commission (MAC), employment in the arts and culture sector in Maine grew by nearly 24% between 1997 and 2002. The report also found that Maine's arts and culture industries play three important roles: as an export industry closely connected to tourism and recreation, as a key element in Maine's quality of life, and as a cluster of economic activity in its own right. Researchers conducting the study advocated for eight recommendations to enhance the role of arts and culture in Maine's economy, including promoting cultural tourism, developing regional approaches, conducting "asset mapping"—a process of identifying the universe of cultural resources in a given area, and identifying and cultivating leaders

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with the necessary vision and motivation to sustain these efforts.

Stephen Cole, a member of the Maine Arts Commission and director of sustainable communities at CEI, chose three entities to interview as case studies: Haystack was chosen to represent the nonprofit sector, Brahms/Mount Textiles in Hallowell would represent the business sector, and artist Alan Bray was chosen to represent individual studio artists. Upon conducting the three case studies, Cole was surprised to learn that both Brahms/Mount Textiles and Alan Bray already had long-standing connections to Haystack. Cole told us that Haystack "is a central place for networking and relationships in the arts community in Maine....[Haystack] is emblematic of the creative economy in Maine."

It is evident that Maine's commitment to developing the creative economy is growing. The state is hoping that the arts and culture sector will continue to create new jobs, revitalize downtowns, and stem Maine's youth out-migration. Governor Baldacci has included \$5 million in his proposed bond package to support the creative economy. Senate President Beth Edmonds has also introduced a request for a \$25 million bond issue to support renovation, restoration and new construction of cultural facilities in the state. Haystack is dedicated to remaining in the forefront of these efforts.

Stephen Cole's case study of Haystack will be published in the Maine Arts Commission spring 2005 magazine, and will also be available to read in its entirety at [www.MaineArts.com](http://www.MaineArts.com).

## Campus Preservation a Top Priority

Haystack's award-winning campus is now nearly 45 years old. With so many students passing through each year, and with the harsh coastal environment and rugged winters, campus preservation has become an every-increasing priority. Capital project needs are determined by the Board of Trustees and its Buildings and Grounds Committee through regular assessment of the campus, and through a review of student and faculty evaluations.

This year, students, faculty and visiting artists will welcome the improvements to our studios and cabins. Studio upgrades for 2005 include new wheels and a hepa-filter vacuum for the clay studio, a diamond saw for glass workshops, an enamel kiln for the metals studio, and a new jointer for the woodshop. In the realm of "comfort," students will find new showers and water-saving toilets in all cabins. The visitor parking lot is being expanded to reduce the congestion of vehicles during end-of-session auctions and evening presentations. The structural integrity of the campus will be addressed with replacement of support piers in various locations—some of which have stood these 45 years, complete replacement of the fiber studio deck, and several new windows and cabin roofs. Re-wiring of the upper tier of cabins was finished in 2004; the middle tier and faculty row will be completed by summer.

Haystack's  
catalog and application  
are available online.  
Visit  
[www.haystack-mtn.org](http://www.haystack-mtn.org)

## Thanks to Our Annual Fund Donors!

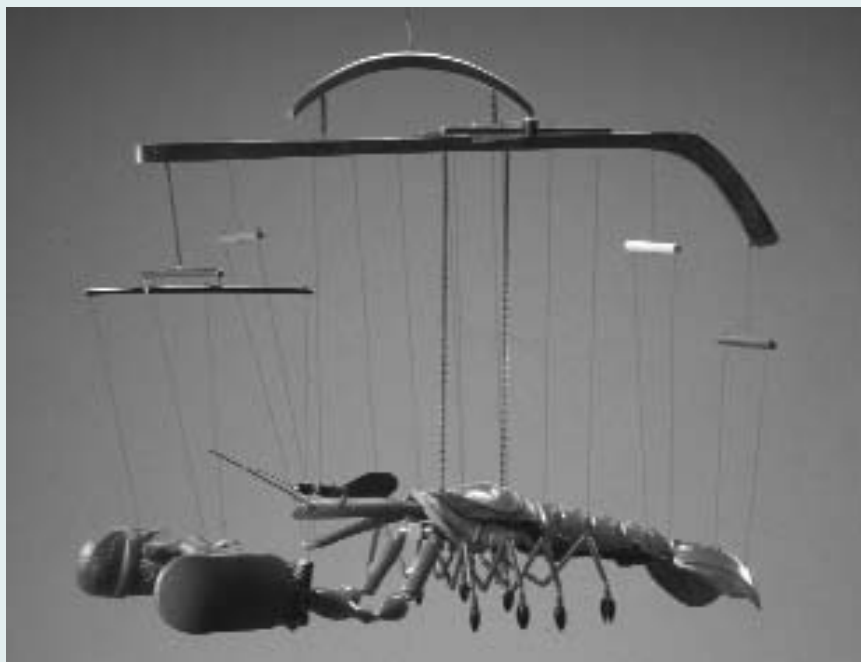
Support for our annual fund is essential to keeping Haystack's programs affordable and accessible to the greatest number of students. It also makes it possible for us to expand our innovative programs and continue to upgrade our facility. We are grateful for the generous support of alumni, trustees, faculty, and friends of the school who have given gifts of cash and in-kind donations during this fiscal year.

As of March 2005, we have received \$202,293 from 768 donors (92 of these were first-time donors!) The following list includes donations received this fiscal year, which began on November 1, 2004. Please let us know if we have failed to include your name in this list and we'll be sure to get it in next time.

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*Cold Connections*, 2002, wood, leather, metal, fiber, 39" x 50" x 16", by Michael Stasiuk, who will lead a mixed media workshop during the third session from July 3 to July 15.

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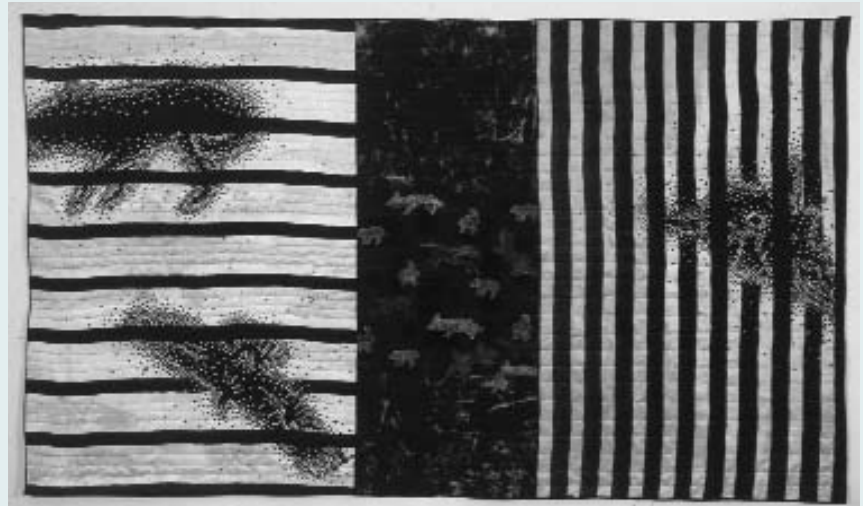
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*Relocation*, 2003, color rice paste resist printing on silk, hand-dyed indigo threads, applique, 53" x 93", by Akemi Nakano Cohn, who will lead a fibers workshop during the fourth session from July 17 to July 29.

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received since the last  
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## Haystack People

**ELIZABETH ALEXANDER** and **GWENDOLYN YOPPOLO** have been hired as the 2005 summer assistants. Elizabeth is a woodworker who recently graduated with an MFA from University of Massachusetts—Dartmouth. She was a technical assistant at Haystack during the 2003 season assisting Cheryl Riley. Gwendolyn, who taught first grade for several years, is working toward her MFA in ceramics at Penn State University. Gwendolyn was a technical assistant at Haystack for MaPó Kinnord-Payton in 2004.

### BEST OF LUCK JOLEEN!

This year Haystack bids a fond farewell to assistant cook Joleen Dodge. Joleen, famous for her delicious cookies, is also a studio artist who does glass bead flameworking from her studio *Conary Cove Glass Works* on the Sunshine Road. Joleen, who has been with Haystack on and off since 1971, will be taking a position at the Pilgrim's Inn on Deer Isle. Good luck Joleen! We'll miss you!

## Help Wanted!

- **Housekeeping and kitchen workers**—Haystack needs housekeeping and kitchen workers September through mid-October. Housing is available on campus.
- **Pre-session volunteers**—Please let us know if you are interested in volunteering at Haystack's pre-session this spring. The dates are May 15–19, May 22–26 and May 29–June 3. We'll put you up and feed you while you help with cleaning, repairs, clearing brush, and generally preparing the campus for our summer sessions.
- **Volunteers needed to help with photo archiving project**—If you are interested, please contact Development Director, Lesley Lichko, at the school (207) 348-2306.

## Pegboard

It has been carefully painted with the outlines of tools to show us which belongs where, auger and drawknife, claw hammer and crosscut saw, like the outlines of hands on the walls of ancient caves in France, painted with soot mixed with spit ten thousand years ago in the faltering firelight of time, hands borrowed to work on the world and never returned.

Ted Kooser, from *Delights and Shadows* (Copper Canyon Press, 2004)

Ted Kooser will be a visiting artist during the 3rd session from July 3 to July 15.



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