



HAYSTACK GATEWAY

2019



Haystack Campus, Montville, Maine, August 1955. Photo by Walter Holt

FROM THE DIRECTOR

This summer, the Portland Museum of Art will present the exhibition *In the Vanguard: Haystack Mountain School of Crafts, 1950-69*. Organized by co-curators Rachael Arauz and Diana Greenwold, this exhibition represents four years of research and is the first of its kind to provide an overview of the founding years of the school.

To have our story told in this way has been an incredible privilege and we could not be more excited about the project and the research that has led up to it. The show will present archival materials such as original correspondence, photographs, brochures, posters, magazine articles, and ephemera, alongside objects created during the same time period by prominent makers who taught and studied at Haystack. Much of this material has never been published and will be included in a catalogue representing the most comprehensive resource ever created about the school. Through their work as co-curators, Arauz and Greenwold have helped make connections that might otherwise have been overlooked, and they have brought to life a story that has never been fully told. Their excitement, curiosity, and dedication have been nothing short of inspiring.

As they have pored over our archives and conducted first person interviews with people from the early years of the school, I have been reminded once again that, at its inception, Haystack was truly an experiment in education, craft, and community. It was, and continues to be, a place with no permanent faculty or full-time students, a school that awards no certificates or degrees. Haystack provides a model for education in the purest sense of the word, where the

structure of learning is horizontal, with students and faculty working side by side to exchange ideas and make new discoveries.

While the world has changed significantly, the core of our work and the ideals we adhere to have stayed very much the same. Our greatest hope is that the experimentation and risk-taking that defined the founding of the school continue to underscore the work we do today. Looking ahead to our 70th anniversary, this exhibition feels like a defining moment that allows us to step back and think about the quiet and profound ways in which Haystack has helped shape American art and culture. The exhibition is also a beautiful reminder that people coming to the school today are helping to create the next chapter in a story continually unfolding in rich and unexpected ways.

Paul Sacaridiz
Director



Photo by Jin Lee

2018 ANNUAL FUND SETS NEW RECORD FOR GIVING

For the second consecutive year, we are thrilled to announce that the Haystack Annual Fund has set a historic record. Thanks to the generosity of our donors the fiscal year 2018 Haystack annual fund* raised a total of \$468,775. This was an incredible achievement and we are grateful to everyone who helped make this possible.

The annual fund, one of the most important revenue streams we have as an organization, is comprised of tax-deductible gifts from donors made within a given fiscal year. The annual appeal is the largest component of the annual fund and helps support the current year’s general operations, programming, scholarships, capital projects, and diversity initiatives. While the majority of these contributions are

unrestricted by the donor, other gifts are restricted and designated for specific purposes. Additional contributions to the annual fund come in the form of planned giving and bequests.

The success of the annual fund is measured both through financial support and the number of individuals who contribute each year. When a gift is made to Haystack, regardless of the amount, it plays a vital role in demonstrating to other donors, foundations and granting agencies that we have strong support from those who care deeply about the work we do. In this regard, gifts of all levels truly make an impact.

**Haystack’s fiscal year begins on November 1 and closes on October 31.*

2018 ANNUAL FUND REPORT

Thanks to the generosity of our donors, Haystack’s 2018 annual appeal surpassed our goal of \$315,000 by raising \$468,775, through the support of 871 donors (161 were first time donors to the annual fund with gifts totaling \$23,184). These unrestricted gifts represent 22% of our annual operating budget.

In addition to unrestricted gifts to the school’s annual fund, the lists on the following pages include contributions towards current year scholarships, endowment funds, honorary and memorial gifts, and in-kind donations made to Haystack between November 1, 2017 and October 31, 2018. Please contact us if you find a correction is in order.

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2018
GRANT
SUPPORT

Haystack received \$134,850 in grants in 2018. These funds were used to support dedicated programming and general operations at the school. In addition, Haystack received \$74,500 in the previous fiscal year to support programming in 2018, including \$60,000 from the Windgate Charitable Foundation, the second installment of a three-year grant to support expanded programming, educational initiatives and community outreach for the Fab Lab.

We are grateful to the following foundations and granting agencies for their generous support of the school in 2018:

BAR HARBOR BANK & TRUST

\$2,000 to support 2018 pilot program for paid internships for Deer Isle High School students in the Haystack Fab Lab

HEGNER FAMILY FOUNDATION

\$3,650 to support ten 2018 Summer Conference scholarships

MAINE ARTS COMMISSION

\$9,200 to support 2018 General Operating Fund

MAINE COMMUNITY FOUNDATION BROAD REACH FUND

\$15,000 to support 2018 Frontline Arts programming/ Veteran Artists in Crafts Week

MORTON-KELLY CHARITABLE TRUST

\$5,000 to support 2018 Haystack Fab Lab expanded programming and training for area students and teachers

NATIONAL ENDOWMENT FOR THE ARTS

\$15,000 to support 2018 Frontline Arts programming

PARKER POE CHARITABLE TRUST

\$7,000 to support 2018 *Studio Based Learning*

LENORE G. TAWNEY FOUNDATION

\$5,000 to support 2018 Summer Conference scholarships

WINDGATE CHARITABLE FOUNDATION

\$75,000 to support the 2019 Haystack Summer Conference, in collaboration with the Center for Craft



PLANNED GIVING AT HAYSTACK

In 2018, bequests made to Haystack totaled \$123,448

Knowing that a person has included Haystack in their estate planning is truly an honor. As one of the most personal decisions someone will make, planned giving can play an invaluable role in helping to ensure the financial stability and future health of the school. There are numerous approaches that can be taken when setting up a planned gift and donors may specify how their eventual bequest is to be used, whether for programs, scholarships, facilities, or general operating support.

The generosity and vision of planned giving, at all levels, allows Haystack to continue to be a leader in the field, to remain accessible to a broad demographic and to advance our programs in meaningful ways. We cannot overstate the significance that this type of support provides and the impact that a planned gift can have on generations to come.

There are many approaches to planned giving to fit your individual circumstances, ranging from bequests of life insurance to charitable remainder trusts. Legacy gifts often have tax benefits and we encourage planning with the consultation and advice of a professional advisor, attorney, or financial planner to determine the approach that best fits your needs and intentions.

To learn more about planned giving options, please contact Ginger Aldrich, Haystack’s Development Director, at development@haystack-mtn.org or (207) 348-2306.

WAYS TO GIVE

Bequests: A lasting contribution can be made by naming Haystack as a beneficiary in your will or trust.

Charitable Gift Annuities: Gifts of \$25,000 or larger will result in a life income to the beneficiary. A sample illustration of tax benefits can be provided upon request. For some of Haystack’s donors, ongoing sources of income after retirement are necessary. The rates for Single Life and Two Lives—Joint and Survivor, are posted on the American Council on Gift Annuities (ACGA) website and there is a link to this from the Haystack website, under Planned Giving.

Charitable Remainder Trusts and Charitable Lead Trusts: Dollars or other assets are donated to Haystack—donors receive an income stream from the property and when the annuitant(s) passed away the remainder goes to the school.

Life Insurance & Retirement Plans: Donors may deduct insurance premiums by assigning a life insurance policy to Haystack as owner and beneficiary.

Haystack Circle: In 2004, the Haystack Board of Trustees established the Haystack Circle to thank those who have provided for the school in their estate plans. Circle members are mentioned in school publications, receive special mailings about Haystack programs and events, and are recognized in various ways throughout the years. There are currently more than fifty people in the Haystack Circle.

FELLOWSHIPS

ARIZONA STATE UNIVERSITY FELLOWSHIP

Established by Joanne and James Rapp
Awarded by Arizona State University

EDWARD LARRABEE BARNES ARCHITECTURAL FELLOWSHIP

MARY BLAKLEY FELLOWSHIP

THE BROWN UNIVERSITY FELLOWSHIP
Established by Joan and Pablo Sorensen
Awarded by Brown University

DAVID CHEEVER FELLOWSHIP
Awarded to an architecture student

WILLIAM F. DALEY FELLOWSHIP
Awarded by the University of the Arts

PAT DORAN FELLOWSHIP

Awarded by Massachusetts
College of Art & Design

GRIGNOL-RAPP FELLOWSHIP

Established by Joanne and James Rapp
Awarded by Edinboro University of Pennsylvania

HOWARD KESTENBAUM AND VIJAY PARAMSOTHY INTERNATIONAL FELLOWSHIP

Awarded to two international students

ROBERTO LUGO MINORITY FELLOWSHIP

RICHARD ALLEN MERRITT FELLOWSHIP

Awarded to a student from Japan

MARCIANNE MAPEL MILLER FELLOWSHIP

Awarded by Alfred University

MARLIN MILLER INTERNATIONAL FELLOWSHIP

Coordinated with the Luys Foundation, Armenia

QUIMBY FAMILY FUND FELLOWSHIP

Awarded by Maine Art Education Association

RHODE ISLAND SCHOOL OF DESIGN FELLOWSHIP

Awarded by Rhode Island School of Design

SAN DIEGO STATE UNIVERSITY FELLOWSHIP

Established by Arline Fisch
Awarded by San Diego State University

ALAN GORDON SANFORD FELLOWSHIP

Awarded by The Waring School

STEWART W. THOMSON CRANBROOK ACADEMY OF ARTS FELLOWSHIP

Awarded by Cranbrook

UNIVERSITY OF WISCONSIN-MADISON FELLOWSHIP

Awarded by University of Wisconsin-Madison

WILLIAM WYMAN FELLOWSHIP

Awarded by Massachusetts
College of Art & Design

SCHOLARSHIPS

Naomi I. Becker Scholarship
Andrew Bergman Scholarship
Bingham Scholarship Fund for Maine Students
Mary Beasom Bishop
& Francis Sumner Merritt Scholarship
Bill Brown Scholarship
Judith Burton Scholarship
Catto Family Scholarship
Kate Cheney Chappell Scholarship
Thomas Chappell Scholarship
Elizabeth F. Cheney Scholarship
Ethel Skeans Clifford Scholarship
Mad Crow Scholarship
David Ferranti Scholarship
Jane Weiss Garrett Scholarship
Golden Rule Scholarship
Gary “Griff” Griffith Scholarship
Candy Haskell Scholarship
Harriet Hemenway Scholarship
Priscilla Henderson Scholarship
Richard and Mary Howe Scholarship
Mary Alice Huemoeller Scholarship
Stuart Kestenbaum Scholarship
Jody Klein Scholarship
Nanette Laitman Scholarship
Jack Lenor Larsen Scholarship
Michael Lax Scholarship
Dave and Jean Lincoln Scholarship*
Jean and Dave Lincoln Scholarship
Ingrid Menken Scholarship
Priscilla Merritt Scholarship
William H. Muir Scholarship
Samuel Newbury Scholarship

Mary Nyburg Scholarship
Betty Oliver Scholarship
Ronald Hayes Pearson Scholarship
Peninsula Area Scholarship
Parker Poe Scholarship
Elena Prentice Scholarship
Francis William Rawle Scholarship
Barbara Rockefeller Scholarship
Samuel & Eleanor Rosenfeld Scholarship in Fiber
Samuel & Eleanor Rosenfeld Scholarship in Wood
Lois Rosenthal Scholarship
Florence Samuels Scholarship
Kay Sekimachi Scholarship
Heikki Seppa Scholarship
Margaret (Peggy) Swart Sewall Scholarship
Irving B. Sherman Island Scholarship
Mathias Lloyd Spiegel Scholarship
Carolyn J. Springborn Scholarship in Fiber
Carolyn J. Springborn Scholarship in Graphics
Carolyn J. Springborn Scholarship in Wood
Lenore Thomas Straus Scholarship
Lenore G. Tawney Scholarship
Taylor-Zwickey Scholarship
Molly Upton Scholarship
George VanOstrand Scholarship
Beverly Warner Scholarship
Frans Wildenhain Scholarship
J. Fred Woell Scholarship

**Allocated for Haystack’s Student Craft Institute, a program for teens in Maine*

How to Establish a Fellowship or Scholarship

Providing support to students has tremendous impact, and we are very proud of the 92 named, endowed funds that have been created at Haystack. A number of donors have taken steps to endow individual scholarships and fellowships that we are able to award on an annual basis, in keeping with the intentions and directives of each fund. A named scholarship can be created with a gift of \$30,000 and provides tuition, room & board for a two-week workshop. A fellowship can be created with a gift of \$40,000 and includes the addition of a \$500 travel stipend. Haystack is also able to work with donors to establish current year scholarships for \$1,555 each (2019 rate), providing a student with tuition, room and board to attend a two-week workshop.

Haystack is firmly committed to diversity, inclusion, and equity. This will be one of our most critical goals, ensuring the school supports all students, with no bias in regard to age, color, disability, gender identification, national origin, race, religion, sexual orientation, economic status, or veteran status.

As an artistic community we believe in celebrating divergent points of view. One of the most effective tools we have toward supporting this mission is our scholarship program, which in 2018 attracted over 120 students (recent high school and college graduates, retirees, parents, emerging artists, and more) from as near as Deer Isle to as far away as New Zealand, Iceland, and Brazil. The scholarship program is supported through annual fund contributions, end of session auctions, the summer gala, grants, and our Fellowship or Scholarship endowed funds.

SPOTLIGHT ON BEQUESTS:

In 2018, Cate Fitt contacted Haystack to discuss establishing a Charitable Gift Annuity in support of the school.

Having first come to Haystack during the 1970’s, she went on to attend three workshops in the fiber studio. These times impacted her life in unexpected and influential ways, and her decision to set up a planned gift was a way of honoring those experiences and creating future opportunities for others.

When asked about her interest in establishing a Charitable Gift Annuity with Haystack, she replied, “I am so excited and happy to be able to give back to Haystack after all these years. The times I spent at the school were each deeply influential but it was the Summer of 1975, when I was studio assistant to Beth Gutcheon, that began a momentous change in my life. I made friends with another assistant, who was a student at VCU (Virginia Commonwealth University), and went to visit her later that year. I ended up moving to Richmond, earning an MFA in Crafts (Textiles), and have spent the rest of my life here.”

In addition to her planned gift, Cate has also donated a photographic archive from the time she spent at the school.

“I have a Haystack memory of a long ago July 4th Parade. It was clear and sunny with puffy clouds in the distance. There was a giant yellow, flat sun that we carried down the street. It was 1972 or 1973—the year when there were two sessions with British teachers. I was 26. Thanks for the pleasure I’ve been having with revisiting times past.”

When creating the CGA, Fitt also outlined how she would like to funds, in the future, to be allocated: “My intention for my gift is to eventually be support for Operations and Employee Development expenses. These are two areas that are of least appeal to most donors and, consequently, the most difficult to fund. However, without such mundane, or practical, support, it is difficult to maintain the high quality of a place as vital as Haystack.”

FELLOWSHIP & SCHOLARSHIP NEWS

The following funds were fully endowed in 2018



MARY ALICE HUEMOELLER SCHOLARSHIP

Michael Sellett, of Jackson Hole, Wyoming, has established a new endowment fund in memory of his late wife, Mary Alice Huemoeller (1949–2017), a textile artist who attended Haystack twice—a weaving workshop with Cynthia Schira in 1986 and a fiber workshop with Lia Cook in 1998. Although she was already an accomplished weaver when she attended these workshops, her husband remembers that they were transformative for her, inspiring her work further. He shared that, Mary Alice “would return from Haystack ‘glowing,’ having connected with others in the studio and sessions, making what would become lifelong friendships. She felt supported in her work during these focused programs.”

As an artist, Mary Alice wove tapestries, managed a gallery for her local arts association, and set up an arts program at a hospital—in addition to being an artist, she was also a nurse. Her work was displayed and sold in galleries from Wyoming to California, and she was frequently commissioned to produce art for private homes and public buildings. Mary Alice was presented with a one-year fellowship by the Wyoming Arts Council and was given a one-woman show at the Wyoming State Museum—a piece from the show was purchased by the state of Wyoming and hangs in the Capitol offices of the state’s top elected officials on a rotating basis.

When Michael Sellett established the endowment fund in memory of his wife and also to provide opportunities for others to have experiences like hers, he wrote, “weaving was Mary Alice’s passion and her two summers at Haystack played an important role in her growth as an artist. Haystack was an inspiration that infused her work and lifted her spirits.”

Given Mary Alice’s love for weaving, shibori, and all things fiber, the Mary Alice Huemoeller Scholarship will cover tuition, room and board for a student to attend a Haystack fiber workshop. Although preference will be given to weaving students, all fiber-based disciplines will be considered and the scholarship will be awarded annually.

KAY SEKIMACHI SCHOLARSHIP

Longtime Haystack friend and former instructor, Kay Sekimachi, has established a scholarship to honor her love of Haystack and to enable other students to be able to attend the school.

Widely considered a “weavers’ weaver,” for the past sixty years Sekimachi has been on the forefront of the field and widely recognized as a pioneer in helping to bring attention to the practice of weaving as a medium of artistic expression. Her work is in the collections of the Metropolitan Museum of Art, the Renwick Gallery, the Museum of Arts and Design, and the Museum of Fine Arts, Boston, and she is included in the oral history collection of Archives of American Art at the Smithsonian Institution. Kay attended the California College of Arts from 1946–1949, where she studied with Trude Guermonprez. She began weaving on the loom in 1949 and at Haystack studied with Jack Lenor Larsen, including a stint as his assistant in the weaving studio in 1956.

The Kay Sekimachi Scholarship will cover tuition, room and board, and each year support a student to attend a two-week textiles workshop at Haystack.

J. FRED WOELL SCHOLARSHIP

J. Fred Woell (1934–2015) was an influential American metalsmith and longtime Haystack friend, mentor, and former staff and faculty member. Fred’s celebrated career included being recognized through the Society of North American Goldsmith’s Lifetime Achievement Award (2012), the American Craft Council’s College of Fellows (1995), and the recent acquisition of his papers by the Archives of American Art of the Smithsonian Institution.

We are pleased to report that the J. Fred Woell Scholarship, initiated in 2016 by family and friends, is now fully endowed at the scholarship level (\$30,000). The scholarship will provide tuition, room and board, annually supporting a student whose work is reflective of the thought-provoking spirit and political satire that characterized Fred’s work for decades. Additional gifts may still be made as we work to raise the remaining funds to transition this scholarship to a fellowship, providing the addition of a travel stipend for the selected student.

UPDATE ON IN-PROGRESS FUNDS

STEVEN BYRNE SCHOLARSHIP

Last fall a new scholarship fund was initiated in honor of Steven W. Byrne, who unexpectedly passed away in 2016. Steve had recently retired from a long career of service with both the Boston Police Department and Boston Fire Department, and had come to Haystack almost every summer for twelve years, between 2004 and 2016.

Steve attended workshops in woodworking and mixed media, as well as participating in our summer conference. He loved being at the school and developed deep and lasting connections with students, faculty, and staff. A group of Haystack friends made lead gifts to establish this fund in his honor and to provide an opportunity for other first responders to experience the sense of community that Steve found to be so meaningful at Haystack. To date, gifts of approximately \$23,000 have been raised. \$30,000 is needed to endow the scholarship and, once fully funded, the Steven Byrne Scholarship will provide an annual award, covering tuition, room and board for a student to attend any Haystack workshop.

Endowing the Steven Byrne Scholarship will be an important long-term way to honor his memory, and preference for the award will be given to first responders and families of first responders (age 18 and older) from Boston, New England, and throughout the US. In order to ensure that this scholarship is awarded annually however, the criteria will remain flexible and open for any student, without restrictions, should there not be a first responder candidate in a given year.

ELIZABETH CRAWFORD FELLOWSHIP

Elizabeth Crawford was one of a small group of craftspeople in Liberty, Maine who helped found Haystack Mountain School of Crafts in 1950. After graduating from Wellesley College in 1921, Crawford went on to a career as a librarian, with posts at the Carnegie Library of Pittsburgh, the Boston Public Library, and even a short return to Wellesley as the Art Librarian in 1936, before making a career shift to pursue pottery. She served as Haystack’s founding instructor in ceramics from 1951–53 and served on Haystack’s board of trustees until 1956.

During her time on the Haystack board, Crawford championed the need for scholarships to enable students to attend the school. In 1954 she specifically suggested the idea that individuals and institutions might create those scholarships and records indicate that Wellesley College students attended Haystack at least by 1955, if not earlier.

The Elizabeth Crawford Fellowship was initiated by Rachael Arauz, a Boston-based independent curator and fellow Wellesley alumna (class of 1991). In 2015 she began work with Diana Greenwold on an exhibition about Haystack for the Portland Museum of Art in Maine—*In the Vanguard: Haystack Mountain School of Crafts 1950-1969* which will open at the Portland Museum of Art in May 2019. Through her research, Arauz discovered the connection between Wellesley College and Haystack, and has established this fellowship to honor Crawford’s founding role in the creation of the school. The goal is to reach the Fellowship level of \$40,000 and to fully endow the fund, including a travel stipend, by 2022.

Once funded, the Elizabeth Crawford Fellowship will provide an annual award, covering tuition, room and board, and a travel stipend, for a Wellesley College alumna to attend any two-week workshop at Haystack.

SOUTHWEST SCHOOL OF ART FELLOWSHIP

For the past four years, Haystack has allocated internal funds from a rotating fellowship to provide a current year scholarship for a student from the Southwest School of Art in San Antonio, Texas, with the eventual goal of permanently endowing a fellowship dedicated to the school. In 2018, Johnny Clay Johnson, a trustee of the Southwest School of Art, came forward with a generous lead gift to begin the process. Having been a workshop participant at Haystack, Johnson has close ties with both institutions and believes in the impact that experiences like these can have on a student’s broader education. Once \$40,000 is raised, the fund will provide tuition, room and board, and a travel stipend, for a student from the Southwest School of Art to attend a two-week workshop at Haystack. We anticipate fully endowing the fund by 2020, and once completed it will be awarded in perpetuity.



Johnny Clay Johnson. Photo courtesy of Southwest School of Art

“I wanted to convey my gratitude and joy over my two weeks at Haystack. It was an absolutely unforgettable and enriching experience. Truthfully, it was kind of intoxicating, in the best way. Melissa Potter and the Botanical Alchemy workshop were everything that I was looking for, and plenty more. Having learned to forage my material allows me more control over the entirety of my process, and in turn allows me deliberation in all parts of my practice. That is invaluable. More so, the school was a fantastic forum by which to make wonderful connections and lay down seeds for future friendships. It is incredible that so much magic can be conjured in one place, in such a short amount of time. Thank you all especially for your hard work, and for partnering with the Southwest School to offer this opportunity.”

Josue Romero,
2018 Southwest School of Art Scholarship Recipient

BUNZY SHERMAN SCHOLARSHIP

Thelma ‘Bunzy’ Sherman (1923–2017) was a longtime Haystack friend, workshop participant, and beloved community member. Bunzy and her husband, Irving Sherman (1916–1994) began taking Haystack workshops in 1972 and moved to Deer Isle permanently by 1990—Bunzy and Irving would take workshops almost every summer, with Bunzy participating up until just a few years ago, around the time she turned 90 years old. Both Bunzy and Irving were deeply connected to the community, fun loving, and generous. After Irving’s death, Bunzy established the Irving B. Sherman Memorial Scholarship, which supports Deer Isle residents to attend a two-week workshop at Haystack. In 2005 Bunzy opened a small shop, which she operated out of her barn, selling her own pottery work as well as Irving’s imaginative pieces.

A member of the Haystack Circle, Bunzy had provided for Haystack in her will years ago, and after her passing, a portion of her collection of artwork, art books, and a contribution from her estate was bequeathed to the school. It seems only fitting that a scholarship fund be established in her name, and indeed many friends have contributed memorial gifts in the hope of starting a fund in her memory. From the estate and these memorial donations, the fund is quickly nearing the \$30,000 needed to be fully endowed. Once fully funded, the Bunzy Sherman Scholarship will annually cover tuition, room and board supporting a student to attend a two-week workshop at Haystack.



Photo by Barbara Toole

Bunzy Sherman touched many lives and she will continue to be part of the Haystack and Deer Isle community forever—through memories, her participation with the school, through her estate gifts, and through this endowment.

If you are interested in learning more about, or contributing to, any of the endowment funds, please contact Haystack or visit our website to make a secure online donation.

HAYSTACK-MTN.ORG

Record Gala Fundraiser Helps Endow New Scholarship Fund, Support New Initiatives

Haystack’s annual summer gala, the school’s biggest fundraiser of the year, was held on July 13th and raised a record \$69,000 for scholarships and community programs. This special evening took place on the deck overlooking Jericho Bay. The event featured a private auction including specially selected works by makers, with long connections to Haystack and others who are new to teaching at the school. The gala also helped to fully endow the newly created J. Fred Woell Scholarship, and raise funds for the school’s Diversity, Equity, and Inclusion initiatives, as well as Fab Lab Internships with area high school students.

ARTISTS & DONORS

Granite Calimpong
Julia Galloway
Lydia Johnson
Michael Kline
Warren Seelig
Pablo Soto

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& Elizabeth Jones
Eleanor Rosenfeld
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Elizabeth Whelan

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Jacqueline & Darwin Davidson
Bill & Christine Leith
Kit Loekle
Renee Sewall
Walter Smalling & Raymond Rhinehart
Chris & Kate Staley

SCHOLARSHIP SPONSOR

Bar Harbor Bank & Trust

PROVISIONS

Dan’s Flower Farm
Rioux Catering
Carole Ann Fer, Dowstudio
Wallace Events

MUSIC

Isle of Jazz
Richard Buxton
Frank Gotwals
Thomas Gotwals
Kit Loekle
Renee Sewall

EVENT COORDINATOR

Ginger Aldrich

ASSISTANT COORDINATOR

Lily Felsenthal

GUEST AUCTIONEER

Matthew Hinçman

SPOTLIGHT ON CURRENT YEAR SCHOLARSHIPS:

PARTNERSHIP WITH SAN DIEGO STATE UNIVERSITY

For the past two years Haystack has been working with the Wood and Furniture Design Program at San Diego State University to provide two current year scholarships for underrepresented students to attend Haystack workshops. This has been part of our larger commitment to diversity and inclusion at the school and these scholarships have been made possible with the generous support of Cathy and Larry Gilson. Haystack will continue this partnership in 2019 and is seeking support to help extend this into future years.

Haystack works with donors to establish current year scholarships that provides a student with tuition, room and board to attend a two-week workshop in any given year. In 2018 a current year scholarship rate was \$1,555 each.



Sister Monica Yousif in the Haystack wood studio, Summer 2018.

“Going to Haystack was a great learning experience for me. Although I hadn’t planned on getting into woodworking as a career, going to Haystack actually made me rethink my career path. I was working alongside many other wood workers and artists from all over the world and I was able to see how people make their living by doing their craft. One night in particular in the wood studio was set aside for each person to give a short talk with a slide show of their work and a little information about who they are. This inspired me because I saw that, all over the country, people were able to pursue woodworking as a career and it doesn’t always have to be about building furniture. Some people built structures of barns and houses, others were expert wood turners, and some had been commissioned fun jobs such as building tree houses. I’ve learned that you can do what you love and make a living from it.

“The campus at Haystack was a dream come true. Being in the wilderness is so good for artists because you break away from anything that is manufactured or man-made. Nature is most inspiring for people who need to dig deeper into themselves and feel totally free to create what they desire. It was nice that all the meals were prepared so that you didn’t have to even worry about that. I personally was in the studio all day, and I would even go back at night when no one else was working to continue carving wood in silence. It was therapeutic and peaceful. It would have been impossible for me, financially, to go to Haystack if it were not for the scholarship. I am lucky to have been chosen for the opportunity and most grateful for the donors who made that possible!”

Sister Monica Yousif,
2018 Wood Scholarship Recipient

In 2018 Sister Monica Yousif participated in the Session 1 workshop, Descriptive Geometry and the Splayed Leg Sawhorse, led by Raivo Vihman.

ALLEN GARY PALMER

For the next three years (2019, 2020, 2021) the family of Allen Gary Palmer (1963–2018) has arranged for a current year scholarship, for a student to take a writing workshop at Haystack, in his memory and honor. Allen attended numerous writing workshops at Haystack, and after reviewing the many gifts made in his memory this past year, Allen’s family thought it would be suitable to use those funds to help others to attend workshops at Haystack as well. These funds will provide one scholarship per summer for a student to take a week–long writing workshop at Haystack for the next three years, covering tuition, room and board.

Barbara Palmer, Allen’s sister, was in contact with Haystack staff, and when asked how the family decided to allocate these gifts, Barbara wrote the following:

“Why Haystack? Allen Palmer loved Haystack. It touched the creative part of his soul: the author, the creator, the spoken word poet. For 358 days a year he was a masterful divorce attorney and legal advocate - fighting for his clients and using all weapons of law on their behalf. Haystack was for the other 7 days. Maine’s crisp summer air nourished his soul and at Haystack, his weapons were paper and pen. His stories were reflective and personal. He explored themes of seduction and human nature, wrote on his observations of the world, and enlisted all of his senses in his storytelling. Allen’s writings were humorous and ironic, and some a little sad. Reading them now, gives us comfort and insight into a side of him we didn’t always see or can’t claim that we knew.

“When Allen passed away unexpectedly, there were a lot of unknowns. He was far from home and logistics were unclear. The only clarity came in knowing that in lieu of flowers or other donations, we wanted to fund a scholarship at Haystack Mountain School of Crafts. This place was so revered by Allen that the whole family knew immediately that financial support of future students would make him proud and honor him in a way that was as unique and special as he was.

“Allen received a scholarship to attend Haystack himself. The idea of paying that gift forward is an apropos tribute. He would have given his Cheshire cat grin, with a glint in his eye and a hearty belly laugh, and probably make some joke about how the scholarship would change the recipients life. It would have touched his overflowing heart that his legacy would be to fund attendees of the writers’ workshop.

“We hope to share some of Allen’s Haystack stories with the recipients so they will know him through his words and will carry him in their heart as they soak in this special program at the Maine coast. Allen’s happy place. Haystack.”



Allen Palmer making an audio recording of one of his Haystack writings. Photo courtesy of Barbara Palmer

2018 SUMMER PROGRAM HIGHLIGHTS

One of the things we value most about Haystack is the sense of community that develops and the way that conversations and time in the studios frame our work as makers. This past season, Haystack’s core program of workshops attracted 457 students from 40 states and 10 countries. The school saw an increase of over 100 applicants and adding in our pre- and post-season programs and rentals, a total of 1,397 people attended Haystack in 2018, an increase of 132 people over 2017. Special thanks to the following instructors, who taught during our summer workshops, and visiting artists in residence for 2018:

- Emily Arthur

Jen Bervin

Devin Burgess

Granite Calimpong

Elliot Clapp

Lenka Clayton

Holly Cooper

Robert Ebendorf

Donald Fortescue

Lauren Gallaspy

melissa christine goodrum

Arthur Hash

Katie Hudnall

Lydia Johnson

Sarah K. Khan

Michael Kline

Caroline Lathan-Stiefel

Jin Lee

Helen Lee

Courtney Leonard

Phillip Andrew Lewis

Carole Frances Lung
- Marc Maiorana

Sharon Massey

Meeta Mastani

Myra Mimitsch-Gray

Hanako Nakazato

Mark Newport

William J. O'Brien

Michael O'Malley

Brooks Oliver

Suzanne Peck

Sheila Pepe

Melissa Hilliard Potter

Patrick J. Quinn

Kate Russell

Lois Russell

Warren Seelig

Brent Skidmore

Jenni Sorkin

Fraser Taylor

Raivo Vihman

Ellen Wieske

Paula Wilson

Open Studio Residency

Haystack’s *Open Studio Residency*, designed for emerging and established artists, is intended to foster artistic exploration at the highest level by providing two weeks of uninterrupted studio time for artists working in the field of craft field and other creative disciplines. This past year, 51 people participated in the program, selected by an external review committee from a pool of 323 applicants.

The *Open Studio Residency* is part of our broader commitment to supporting the lives of working artists by providing time and space within a creative and inclusive community. 2018 marked the third year that this program was funded through the support of Haystack’s Windgate Foundation Endowment for Programs, allowing residents who are selected to attend for free.

Photo, top left: What Does it Mean to be a Good Neighbor? “The House Life Project, 2017” Exhibit at the Christel DeHaan Fine Arts Center Gallery, University of Indianapolis, October 2017. The installation was designed by Meredith Brickell and Laura Holzman. Photo by Kurtis Bowersock



2018 Summer Conference

SUSTAINABILITY: IMPULSES, MODELS, AND PRACTICES

For twelve years, Haystack has organized a summer conference to look at craft in a broader context. Through speakers who come from the areas of art and design, architecture, education, engineering, documentary filmmaking, and critical writing, among others, we explore how creative practices can make meaningful connections between people and serve as a catalyst for change. The conference is intimate in scale and is an important part of the work we do, helping to establish the school as a thought leader in the field.

The 2018 conference took place from July 8–12 and presenters included: Pashon Murray (keynote speaker) (MI), Abby Barrows (ME), Meredith Brickell (IN), Sara Clugage (NY), Susie Ganch (VA), Pascale Gatzen (NY), Pam Longobardi (FL), Darren J. Ranco (ME) and Nanda Soderberg (NH).

The 2019 Haystack summer conference, *Craft and Legacy: Writing a history, preserving a field*, will take place July 7–11. Presented in collaboration with the Center for Craft, this year’s conference is designed to address some of the most vital questions facing the preservation and legacy of the field of American Craft, through a series of dynamic lectures, panel discussions, and group conversations. Major support provided by the Windgate Charitable Foundation. Participation is limited and people from all backgrounds and skill levels are welcome.



2018 Visiting Artist Sheila Pepe



Photo by 2018 Visiting Artist Jin Lee

VISITING ARTISTS

Haystack’s Visiting Artist Program extends our commitment to providing time and space for the development of new ideas in a variety of disciplines. Visiting artists augment the summer programming schedule by living and working on campus, providing informal afternoon workshops, and delivering a public lecture on their work.

In 2018, Haystack welcomed a performing artist, a photographer, a curator, and a writer, further expanding the Visiting Artist Program to encompass new disciplines and ways of thinking. **Kate Russell**, theatremaker and poet, was a visiting artist during Session 1, June 10–22, representing her theatre group, Threadbare Theatre Workshop, with additional support from her creative partner, Joshua McCarey. Threadbare subsequently presented an original play, “The Royal Tar,” on Deer Isle in late August; the work was developed in part at Haystack and featured members of the Deer Isle and Peninsula communities in its cast and creative team. **Jenni Sorkin** was the visiting curator during Session 2, June 24–July 6. Haystack’s newly created curator in residence program was designed to bring attention to curatorial work and scholarship in the field of craft, art, and design, and Sorkin’s focus during her residency was on the role of artistic research in clarifying and sharpening a body of artwork. Chicago-based photographer **Jin Lee** was the visiting photographer during Session 3, July 15–27, and led informal workshops on landscape art and its relationship to time, memory, and perception.

Sheila Pepe was the final visiting artist of the season during Session 5, August 12–24. Pepe will be writing the forthcoming Haystack Monograph, which will be available spring 2019. This will be the 34th publication in the series—a forum for writers of varied perspectives to reflect on the idea of craft.

FAB LAB

INTERNSHIP PROGRAM

In 2017, Haystack embarked on a three-year pilot program to expand the schools outreach activities and current Fab Lab programming for the Deer Isle-Stonington and Blue Hill Peninsula community, with the aim of establishing a sustainable and long-term vision for this innovative program. We believe that the Fab Lab has the opportunity to help us broaden our reach as an institution, extending the use of our studio equipment and facility, as well as our role as educators providing public access to technology in a rural community.

Over the past two years we have been integrating digital technology and design proficiency into 7th and 8th grade classrooms on Deer Isle by collaborating with science teacher Mickie Flores and augmenting the existing curriculum to help provide hands-on learning. Last winter, as part of a unit dedicated to electromagnetism, students were taught to use computer aided, open source software to design and build motors that powered custom designed devices. This project was organized and led by James Rutter, an educator and PhD candidate at the University of Virginia, Curry School of Education whose research focuses on the impact of technology on rural education. James spent two weeks working in the school over the winter and was able to work with every 7th and 8th grade student in the school.

This was the second year of this type of programming in the schools, and as we continue our outreach we have provided training to a growing number of students now entering their high school years. In response to this, and building on previous experience and past programming, we created a paid internship program for high school students to work in our Fab Lab on campus following the model of training courses provided through the Fab Academy at MIT.

We welcomed our first cohort of six interns from Deer Isle-Stonington High School to Haystack during the summer of 2018. Students worked two days per week, shadowing volunteers who oversee the lab, from places like MIT, RISD, and the Harvard Graduate School of Design. Over the course of the summer, interns learned to use hardware and software, assisted session participants, and developed independent projects.

The combination of job training experience, a paid summer position, and exposure to participants and faculty from across the country and abroad made this an incredibly impactful experience for the interns, many of whom hope to return in the 2019 summer season.

The Haystack Fab Lab internship will continue in 2019 and 2020 with the intention of expanding the program to develop a public access maker space at our *Center for Community Programs*. This model would allow local residents to use the Fab Lab over the winter months, to take dedicated workshops and learn new skills with participation and training provided by past interns and Haystack staff.

Going forward, we are pleased to announce that James Rutter will take on the role of Fab Lab Coordinator in a year round capacity. James will lead all activities in the Haystack Fab Lab, including community partnerships, expanded programming, and intern training.



HAYSTACK FAB LAB SUMMER 2018

Special thanks to the following people who staffed the Haystack Fab Lab during our 2018 summer season:

Anthony Davlin
Christopher Dewart, MIT Architecture
Ben Dewart
Jonathan Doolan
Sands Alden Fish, MIT Media lab
Sigridur Helga Hauksdottir, Fab Lab Reykjavik
Sean Hickey, MIT Fab Lab
Alexis Hope, MIT Media Lab and Center for Civic Media
Justin Levalle, MIT Urban Risk Lab
Margret Oskarsdottir, Fab Lab Reykjavik
Prashant Patil, MIT, Center for Bits and Atoms
Jake Read, MIT Fab Lab
James Rutter, University of Virginia Curry School of Education
Rachael Vroman, Harvard Digital Fabrication Lab
Wade Warman, University of Maine, Orono

Special thanks to the following people who worked with Deer Isle-Stonington Elementary School students for a number of in-school programs throughout 2018, teaching them about digital technologies:

Jonathan Doolan
Lily Felsenthal
Ben Jackson
James Rutter
Brad Willis

Special thanks to Neil Gershenfeld, Director, Center for Bits and Atoms at MIT, for ongoing guidance and vision of the Haystack fab lab and related initiatives.

2018 FAB LAB HIGH SCHOOL INTERNS

Ian Cust, Rylee Eaton, Ennis Marshall, McHenna Martin, Benjamin Penfold, Henry Penfold

The Haystack Fab Lab was established in 2011 and since that time has become an integral part of our mission to think broadly about the field of craft. As the educational outreach component of MIT’s Center for Bits and Atoms, Fab Labs are connected to a global community of learners, educators, technologists, researchers, makers, and innovators—a distributed knowledge sharing network comprised of over 2,000 labs that spans 30 countries and 24 time zones. Haystack is proud to be the only craft school in the United States that is part of this consortium, and in 2016 we were recognized with the Distinguished Educators Award from the James Renwick Alliance for our pioneering contributions to craft education. At Haystack, our fab lab serves as a complement to existing programs and provides peer-to-peer training to artists in residence, workshop participants, conference presenters, faculty, and staff.

DIVERSITY, EQUITY, & INCLUSION INITIATIVES

In 2018, Haystack continued our five-year partnership with the office of Diversity, Equity, and Inclusion at Columbia College Chicago, to provide four fellowships per year for students of color to attend two-week workshops at the school.

Haystack and Columbia College Chicago are both committed to broadening opportunities for students of color in various areas of creative practice, and the goal of this partnership is to provide students with exposure to national and international communities of learning and professional practice training that can help augment their education and encourage new models of leadership in the field. Working closely with Folayemi Wilson, Director of Academic Diversity, Equity, and Inclusion and Professor Melissa Potter, students are selected by Columbia College, with one person staying on as a paid intern training in arts administration. Both Wilson and Potter have served as faculty at Haystack and we could not ask for better collaborators on this multi-year partnership.

Reflecting on her experience as part of the inaugural cohort of students to take part in the program in 2017, America Salomon wrote:

“Going into my thesis year, it was amazing to have time to simply make outside of the context of my graduate experience. The specific workshop I was in opened my eyes to aspects of my identity that I realized I wanted to explore in my work. Ultimately, the sense of community and camaraderie that I built with people over such a short period of time was nothing short of extraordinary.”

“Had I not received this fellowship, I might never have interfaced with any of these communities,” says Salomon. “Craft, its history, and its current practice, is so global and multicultural. It only makes sense that a school devoted to it should want its student body to be reflective of this.”

Salomon sees this kind of award as critical for students of color. “It affords us the opportunity to be part of communities in which we are normally underrepresented—the American craft school experience, small-town Maine, etc.”

We had a fantastic cohort of students take part in the 2018 fellowship, including Julia Arrendondo, Jonathan Castillo, Parai Izadmehr, and Tyler Jones. The Haystack staff extends a special thanks to Julia Arrendondo for her work as our intern, and for the contributions she made to the school. Thanks to support from our donors at the Haystack summer gala and private auction Haystack will continue to fully fund this partnership over the next three years (2019, 2020, and 2021).

A portion of these initiatives has been provided with partial funding and shared resources through craftschoools.us; a consortium of five leading residential craft schools that includes Arrowmont, Haystack, Penland, Peters Valley, and Pilchuck. Together we have been looking at ways to increase diversity, equity, and access at our respective schools and throughout the field at large.

“Haystack has taken its commitment to diversity seriously. They’ve implemented these fellowships to visibly and systemically change not only the way their organization has traditionally operated, but the ways that craft traditions are accessed and understood.”

Matthew Shenoda

Former Dean of Academic Diversity, Columbia College Chicago

International Exchange

SHIGARAKI CERAMIC CULTURAL PARK

As an effort to broaden our reach internationally Haystack partnered with the Shigaraki Ceramic Cultural Park in 2017 to bring one Japanese artist to Haystack and Penland for two weeks each and for our schools to then select an artist to spend one month in Japan. In 2018 we expanded the exchange to support two artists from each country and American artists Nate Willever (Philadelphia, PA) and Matt Repsher (Penland, NC), having taught at both Haystack and Penland, were selected to travel to Japan where they spent the month of November working in Shigaraki. In 2020 Haystack will host two artists from the Shigaraki Ceramic Cultural Park as they participate in the *Open Studio Residency* followed by time spent at Penland.

AMERICAN SCANDINAVIAN FOUNDATION

In 2018, the American Scandinavian Foundation provided generous support for two Norwegian artists to take a two-week workshop at Haystack. Kristin Saeterdal participated in the fiber workshop, *Mending and its Metaphors*, led by Mark Newport during Session 1 and Trine Hovden participated in the Session 4 graphics workshop, *Getting Weird and Hilarious*, led by William J. O’Brien.

PRE- AND POST-SEASON PROGRAMS

Island Workshop Day

May 5, 2018

Island Workshop Day, our opening program of the season for residents of Deer Isle and the Blue Hill Peninsula, took place on May 5 and attracted 89 participants, 7 faculty, and 6 technical assistants. This program is run in partnership with the Healthy Island Project, a community organization that serves Deer Isle, Stonington, and surrounding communities, providing information, making connections between people and organizations, and coordinating selected projects to promote healthy living. Faculty included: Aaron Beck (blacksmithing), Crystal Cawley (fiber), Lissa Hunter (baskets), Julie Moringello (wood), Jeanne Paterak (metals), Betsy Scholl (writing), and David Wolfe (graphics).

Art Schools Collaborative

September 21–24, 2018

62 undergraduate and graduate students attended this three-day conference, designed to investigate current ideas surrounding contemporary craft and visual culture. 2018 marked the eighth year for this program, which brought together students and faculty from 8 schools, including Teachers College at Columbia University, SUNY New Paltz, University of the Arts, Rhode Island School of Design, Mass Art, School for American Crafts, Syracuse University, and the Tyler School of Art.

The program features a mix of speakers, studio activities, and discussion groups. This year’s presenters included: Henry Crissman (MI), Lauren Fensterstock (ME), Fabio J. Fernández (MA), Maria Molteni (MA), Sheetal Prajapati (NY), and Aaron T. Stephan (ME).

Open Door

October 6–9, 2018

Offered since 1982, *Open Door* is Haystack’s closing program of the season and is designed exclusively for Maine residents. This three day intensive session is modeled on our summer workshop series, combining studio time, evening lectures by faculty, and the opportunity for people of all backgrounds and skill levels to be in community with one another. 87 people participated and the 2018 faculty included: Alan Bradstreet (wood), Dee Clements (fiber), Leonore Hildebrandt (writing), Suze Lindsay (ceramics), Shona Macdonald (graphics), Tim McCreight (metals), and Mike Rossi (blacksmithing).

Veteran Artists in Craft Week

May 23–26, 2018

Haystack and Frontline Arts have been developing programing over the past four years to highlight the veteran artist movement and provide opportunities for veterans to learn from one another in a supportive community of makers. This year, we expanded the program to include workshops in ceramics, papermaking, and writing, taught by artists who are both veterans, and leaders in their respective fields of craft. The Veteran Artists in Craft Week attracted 43 participants with 10 spaces reserved for Maine Veterans. The Broad Reach Fund of the Maine Community Foundation and the National Endowment for the Arts provided partial funding for the 2018 programming with Frontline Arts. Participating faculty included: Eli Wright and Nathan Lewis (papermaking), Kevin Basl (writing), Jessica Putnam-Phillips (ceramics) and Ehren Tool (visiting artist). David Keefe of Frontline Arts served as the lead organizational partner on this project.

2018 EXHIBITIONS

Each summer, Haystack mounts a series of exhibitions at our Center for Community Programs in Deer Isle village, highlighting the work of artists affiliated with the school. Exhibitions, openings, and special events at the Center are all free and open to the public, providing a resource to both the local community and participants in our summer programs.

ARTIST | VETERAN

May 25–July 6, 2018

Haystack’s first exhibition of the season featured the work of six artists who are also military veterans. Kevin Basl, Alicia Dietz, David Keefe, Jessica Putnam Phillips, Ehren Tool, and Eli Wright use this shared experience as subject matter through media ranging from painting and drawing to printmaking, sculpture, ceramics, and writing.

This exhibition was presented in conjunction with Haystack/ Frontline Arts’ Veteran Artists in Craft Week, which was held May 21-25, 2018. Over the past four years, Haystack and Frontline Arts have actively developed programs for military veterans based on the “combat paper” model of taking discontinued military uniforms and transforming them into handmade paper. Our goal with these workshops has been to highlight the veteran artist movement and provide opportunities for veterans to learn from one another in a supportive community of makers. In 2018 we expanded the program to include workshops in ceramics, papermaking, and writing, taught by artists who are both veterans and leaders in their respective fields.

The exhibition *Artist / Veteran* was supported in part by a grant from the National Endowment for the Arts.

HAYSTACK STAFF NEWS

Development Director, **Ginger Aldrich**, participated in a metals workshop during Haystack’s 2018 *Island Workshop Day* in May, and the Maine International Conference on the Arts 2018; and served as a juror for grant programs with the Maine Arts Commission and Maine Community Foundation.

Assistant Registrar, **Carole Ann Fer**, participated in a Session 4 ceramics workshop with Michael Kline, a ceramics workshop with Suze Lindsay during *Open Door* in May, and the Maine Crafts Weekend in October 2018. She gave a lecture on “Altered Surfaces” at the Deer Isle Artists Association as part of the “Art Matters” lecture series, and will have work in a joint show with Ellen Wieske April 5–April 27, 2019 at the Maine Craft Portland Gallery.

Assistant Director, **Ellen Wieske**, will have work in a joint show with Carole Ann Fer April 5–April 27, 2019 at the Maine Craft Portland Gallery. She taught a workshop in January 2019 in Los Angeles, CA, at the Metal Arts Society of Southern California.

Development Assistant, **Lily Felsenthal**, participated in a graphics workshop with David Wolfe during *Island Workshop Day* in May, as well as a fiber workshop with Dee Clements during *Open Door* in October. She attended the Maine International Conference on the Arts 2018 and received a Professional Development grant from the Haystack Personnel Committee to take a workshop in photography at the Maine College of Art in Portland in June.

Executive Director, **Paul Sacaridiz**, served as a juror for an exhibition at the Delaware Art Museum and contributed an essay to new publication *Craft Desert* that was released in late June. He is entering his third year as a board member with the Craft Emergency Relief Fund.

Thank you to **Christopher Harding** and **Sam Kelly**, Haystack’s 2018 Summer Assistants.

A special thanks to all of our hourly and seasonal staff that helped make 2018 such a remarkable season.

Facility Update

KITCHEN RENOVATION

Haystack’s most recent capital project was successfully completed in late April 2018, prior to the campus opening for spring programming and pre-session. We are thrilled with this new facility and want to recognize the significant, additional workload this placed on many of our staff as we pushed to have it ready to open the school. It was a team effort and had a significant impact on the season, allowing for better ease of movement and workflow for our kitchen team as they prepared meals for program participants throughout the summer and shoulder seasons. The final cost for this project was \$165,570 and was underwritten with board designated funds.

PRE-SESSION



Haystack relies on the generosity, enthusiasm, energy, and laughter of the many dedicated volunteers who help us get the campus ready to open each spring. Staying for one day or up to two weeks, our pre-session crew is essential in helping to plant flowers, organize studios and materials, sharpen tools, and prepare for the upcoming season. As a gesture of thanks Haystack provides housing and meals for all pre-session participants. We are very grateful for everyone that joined us in 2018—we truly could not do it with out you!

We invite you to join us for 2019 pre-session in May. Haystack provides accommodations and meals. For more information, or to be added to the pre-session mailing list, please contact Haystack at (207) 348-2306 or haystack@haystack-mtn.org.

Andy Abello	Santiago Cardenas	Shea Quinn
Hannah Allen	Chris Chapman	Peter Romano
David Allyn	Fiona Clark	Kirsti Sandoy
Melissa Bardsley	Nayla TE Clifford	Charlie Schreiber
Chris Becksvoort	Ray Cooper	Brad Sealfron
Lisa Bisceglia	Vincent DeLisle	Maggie Siegel
David Boyle	Lory Newmyer	Amanda Soule
Alan Bradstreet	Dominique Ostuni	David Steckler
Blake Brown	Emma Peach	Annie Watts
Elizabeth Claire Bull	Jane Proctor	Margaret Weigang
Kathryn Burns		



2018 Studio Based Learning participants.

HIGH SCHOOL PROGRAMS

Haystack is committed to maintaining programs that support high schools students in the state of Maine. For more than thirty years we have been developing programs that serve people on the local level through residential programs on our campus and outreach and mentor programs that connect young people with artists working in our community. Haystack is actively engaged in fundraising to help ensure these programs remain accessible, and we are grateful to the many donors, foundations, and granting agencies that help make this work possible.

STUDENT CRAFT INSTITUTE

May 18–20, 2018

From Southern Maine to some of the most remote parts of the state and coastal communities, over 2,000 students have taken part in the *Student Craft Institute* over the past 35 years. Teachers from participating schools are invited to identify one student each, who displays outstanding potential in the arts, to participate in this annual spring program on the Haystack campus. This past year 70 students attended *Student Craft Institute* in workshops taught by Kyra Alex (fiber), Tanya Crane (metals), Israel Davis (ceramics), Alicia Dietz (wood), Meghan Martin (blacksmithing), Hope Rovelto (graphics), and Wade Warman (mixed media/Fab Lab).

Student Craft Institute is supported by the Betterment Fund, private donors, and Haystack’s Program Fund.

STUDIO BASED LEARNING

September 17–19, 2018

For the past 24 years, students from across the Blue Hill Peninsula have taken part in *Studio Based Learning*, an immersive experience of creative problem solving and community building for young people in our community. In 2018 we welcomed 70 high school students to the Haystack campus where they participated in workshops alongside peers, teachers, and chaperones. Participating schools included Deer Isle-Stonington High School, George Stevens Academy and the Harbor

School in Blue Hill, Bucksport High School, Vinalhaven High School, Mount Desert Island High School, and Ellsworth High School. We are intentionally broadening the number of schools invited to this program to serve a wider region of the Peninsula and Hancock County at large. Workshops were taught by Kyra Alex (textiles), Joe Lendway (wood), Jeanne Paterack (metals), Hope Rovelto (graphics), Nathan Williver (ceramics), and Douglas Wilson (blacksmithing).

The 2018 *Studio Based Learning* was supported by the Maine Community Foundation, Parker Poe Charitable Trust, and Haystack’s jackandharriet Fund.

MENTOR PROGRAM

January–April, 2018

This year Haystack celebrated the 20th anniversary of the *Mentor Program* in which students work with area artist mentors in an individualized and intensive setting.

Students from Deer Isle-Stonington High School, George Stevens Academy, the Harbor School in Blue Hill, Bucksport High School, Ellsworth High School, and Mount Desert Island High School participated in workshops with professional artists over several weekends.

2018 artist/mentors included: Kyra Alex (textiles/re-fashioning), Mark Bell (porcelain clay/wheel-throwing), MaJo Keleshian (expressive drawing), Michelle Levesque (Haboti silk dyeing/fiber), Linda Perrin (beginning glassblowing), Nisa Smiley (bronze metal clay (BMC) jewelry), Ellen Wieske (making jewelry/setting a stone), and Eric Ziner (blacksmithing/a bright idea-lamps).

Support for the 2018 *Mentor Program* was provided by the following funds of Haystack’s Program Endowment: the Ann and Chuck Holland, Belvedere, and Betsy Rowland.

Haystack’s 2018 general operating fund is supported in part by a grant from the Maine Arts Commission, an independent state agency supported by the National Endowment for the Arts.

SUMMER 2019 PROGRAMS

June 9–August 31 **Workshops**

May 26–June 27 **Residency**

July 7–11 **Conference**



SESSION 01

June 9-21

BLACKSMITHING Meghan Martin
CERAMICS Emily Schroeder Willis
FIBER Christy Matson
GRAPHICS Mary Tasillo + MichelleWilson
METALS Barbara Seidenath
WOOD Ted Lott
VISITING ARTIST Sonya Clark

SESSION 02

June 23–July 5

BLACKSMITHING John Rais
CERAMICS Shannon Goff
FIBER Jim Drain
GRAPHICS Jenny Brillhart
METALS Kerianne Quick
WOOD Heath Matysek-Snyder

SESSION 03

July 14–26

CERAMICS Linda Nguyen Lopez
FIBER Doug Johnston
GLASS Megan Biddle
GRAPHICS Emmy Bright
METALS Tara Locklear
WOOD Audi Culver + Ivy Siosi

SUMMER CONFERENCE

July 7–11

Craft and Legacy:
Writing a History, Preserving a Field



The 2019 Haystack Summer Conference is presented in collaboration with the Center for Craft, and designed to address some of the most vital questions facing the preservation and legacy of the field of American Craft, through a series of dynamic lectures, panel discussions, and group conversations.

SESSION 04

July 28–August 9

CERAMICS Kenyon Hansen
FIBER Courtney Puckett
GLASS David Schnuckel
GRAPHICS Krista Franklin
METALS Tanya Crane
WOOD Sarah Marriage
VISITING ARTIST Matt Crane

SESSION 05

August 11 –23

CERAMICS Andile Dyalvane
FIBER Kathy Hattori
GLASS Peter Ivy + Robert Lewis
GRAPHICS Michael Velliquette
METALS Hamza El Fasiki
WOOD Julian Watts
VISITING CURATOR Denise Markonish

SESSION 06

August 25–August 31

CERAMICS Suze Lindsay
FIBER Christine Mauersberger
GLASS Courtney Dodd
GRAPHICS Jodi Reeb
METALS Amelia Toelke
WOOD Marshall Scheetz
WRITING Matthew Shenoda

Haystack Trustees

The Haystack board of trustees is comprised of twenty-seven people from across the United States, and is responsible for helping guide the organization in decision-making, planning, fundraising, and fiscal oversight. We are pleased to announce that four new trustees were elected to the Haystack board in 2018.

VIRGINIA MCGEHEE FRIEND

A resident of Waterford, VA, Ginny is the co-author of *The Art of Marie Hull*. Her photography has been included in shows at Strathmore Halls Art Center, Greater Reston Arts Center, The MFA Gallery, Falls Park. She has served on numerous boards including the James Renwick Alliance, the Washington Concert Opera, and McClean Project for the Arts. Currently, she serves on the boards of The Textile Museum, the George Washington Museum, The Wolf Trap Foundation, and the International Ballet Competition. She is also a member of the Kennedy Center International Committee on the Arts, Washington National Opera Council, and Levine Music Advisory Council. Very philanthropically minded, Ginny is a long time Haystack donor and has participated in the school’s programs.

LAURA DEMING GALAIDA

Laura lives in Washington D.C. and is currently a V.P. and client manager in the Foundations and Endowments Specialty Practice for Sun Trust Banks. Previously, she was the Business Developer Manager for Charity Buzz where she collaborated with non-profit leadership to implement auction strategies to increase fund-raising revenue and expand donor base. She is currently membership chair of the Contemporaries Steering Committee of The Phillips Collection and philanthropy chair of the Junior Board of Washington Performing Arts.

REMEMBRANCE

Life Trustee, **Robert Springborn** (1929–2018), passed away peacefully in January 2018. Bob had a long and storied career—he is survived by his wife Carolyn (Connie), whom he had met at Haystack. They have been generous in many ways; together they developed Springborn Fellows, a scholarship program for chemists at the University of Illinois, and supported developing artists at the Boston Museum School. Bob served on the Haystack Board of Trustees (2001–2006) and in 2007 was voted as a Life Trustee, an honorary position for those



Connie and Bob Springborn

HOSS HALEY

Hoss is a highly regarded and nationally acclaimed sculptor creating two and three-dimensional work in steel, bronze, and concrete. He is no stranger to Haystack, having been an instructor and presenter multiple times. He has also been an instructor and resident artist at Penland and the John Michael Kohler Arts Center and is involved with the Center for Craft. Hoss has had numerous solo exhibits in galleries and museums and his work has been featured in multiple publications. He has also created public art works and large-scale steel sculptures.

JOHN OLLMAN

For the past 21 years, John has been the owner of the Fleisher/Ollman Gallery in Philadelphia. Since 1982, he has served numerous times as a curator and juror and has been a frequent lecturer and panelist. He has published and written the foreword to a number of exhibition catalogues. John has a long history of community engagement and board experience. Currently, he serves on the Advisory Board of RAIR Philly and the Associate Board of Directors at Vox Populi, also in Philadelphia. This year, he term limits off the board of Opera House Arts on Deer Isle where he served as Vice Chair. He has been a long-time supporter of Haystack and for many years has owned a home on Deer Isle, where he spends the summers.

Re-elected for a second term were **Roberto Lugo** and **Joe Wood**; and re-elected for a third term were **Sue Bralove**, **Kate Cheney Chappell**, **Katherine Gray**, **Matthew Hinçman**, **Rosanne Somerson**, and **Brigid Sullivan**.

A fond farewell and sincere thanks to outgoing trustees **Matt Hutton**, who had served since 2009 and served as board president from 2016 to 2018; **Wyona Lynch-McWhite**, who had served since 2015; **Alleghany Meadows**, who had served since 2009; **Kristin Mitsu Shiga**, who had served since 2009 and served as chair of the board from 2017 to 2018; and **Peter Walker**, who had served since 2015.

who have served on the board, but who have also provided much in the way of consulting, guidance, and leadership while an active trustee.

Bob and Carolyn were ‘quite a pair,’ as Lissa Hunter, also a Haystack Life Trustee, said recently. She wrote, “Bob was such a fan of art and artists. He and his wife, Connie, cared deeply for each of the people whose work they collected and created opportunities for so many. Their contributions to organizations such as Haystack will continue to nourish future generations. And, too, he was a swell guy! He will certainly be missed.”

In addition to many other contributions, Bob and Connie’s support was instrumental in Haystack’s ability to undertake three major capital projects in 2005—a new water treatment system, expansion of the dorm bathrooms, and a new generator system. Their gift, along with gifts from a few other lead donors, allowed these critical improvements, which have all proven to be incredibly valuable and are indicative of the astute awareness of generous donors, like the Springborns, as to the practical needs for the school and program participants.

Over the years Bob and Connie established three endowed funds at Haystack—the Carolyn J. Springborn Scholarship in Fiber; Carolyn J. Springborn Scholarship in Graphics; and Carolyn J. Springborn Scholarship in Wood. These funds support students to attend Haystack workshops annually.

FOUNDER

Mary Beasom Bishop
(1885-1972)

FOUNDING DIRECTOR

Francis S. Merritt (1913-2000)

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Twyla Weed
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Ellen Wieske
Assistant Director

Brad Willis
Assistant Studio Technician

WE ARE
HAYSTACK

Haystack is committed to a culture of diversity, equity, and inclusion. We do not discriminate against any individual or group of individuals on the basis of age, color, disability, gender identification, national origin, race, religion, sexual orientation, economic status, or veteran status. All are welcome.

HAYSTACK-MTN.ORG

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Strategic Plan

During 2019, the Haystack Board of Trustees and staff will undertake a comprehensive strategic planning process, led by TDC, a Boston-based consultancy. In addition to internal work with the board and staff, we will also conduct research and engage in outreach interviews with various stakeholders, including former students, faculty, donors, foundations, and granting agencies to better understand our impact and reach. This nine month process will help us to think through vision, mission, and priorities for the coming years, as the school looks to celebrate its 70th anniversary in 2020.

Backpack Kiln. Photo by Henry Crissman

