

SUMMER 2020

HAYSTACK

HAYSTACK MOUNTAIN SCHOOL OF CRAFTS



Workshops

Open Studio Residency

Summer Conference



SUMMER 2020



Welcome

This year will mark the 70th anniversary of the Haystack Mountain School of Crafts.

The decision to start a school is a radical idea in and of itself, and is also an act of profound generosity, which hinges on the belief that there exists something so important it needs to be shared with others. When Haystack was founded in 1950, it was truly an experiment in education and community, with no permanent faculty or full-time students, a school that awarded no certificates or degrees. And while the school has grown in ways that could never have been imagined, the core of our work and the ideas we adhere to have stayed very much the same.

You will notice that our long-running summer conference will take a pause this season, but please know that it will return again in 2021. In lieu of a public conference, this time will be used to hold a symposium for the Haystack board and staff, focusing on equity and racial justice. We believe this is vital work for us to be involved with and hope it can help make us a more inclusive organization while broadening access to the field.

As we have looked back to the founding years of the school, together we are writing the next chapter in Haystack's history. I hope you will join us in telling this story.

Paul Sacaridiz
Executive Director

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Workshops are open to all skill levels, beginners to advanced professionals, unless otherwise noted.

WORKSHOP SCHEDULE

OPEN STUDIO RESIDENCY

May 24–June 5

SESSION 1

June 7–19

BLACKSMITHING

Thomas Campbell
Fabrication Fundamentals

CERAMICS

Mathew McConnell
Mold Making: Fast and Slow

FIBER

LJ Roberts
Embroidery, Composition, and Collage

GRAPHICS

Anna Hepler + Meghan Brady
Breaking Form

METALS

Marissa Saneholtz
Sentiment & Sediment: Narrative Enamel

WOOD

Alicia Dietz
Carving Out a Place

SESSION 2

June 21–July 3

BLACKSMITHING

Rachel Keding
Investigating Tableware

CERAMICS

Erin Furimsky
Luscious Layers: Form and Surface

FIBER

Cynthia Alberto
Backstrap Weaving

GRAPHICS

Radha Pandey
Indo-Islamic Paper: Fiber, Color, Aesthetic

METALS

Boris Bally
Trigger to Talisman: Transforming Gun Culture One Object at a Time

WOOD

Matthew Hebert
Photo-Scanning and Digital Carving

VISITING ARTIST*

Martha McDonald

SESSION 3

July 12–24

CERAMICS

Matt Mitros + Keith Simpson
Digital Methods of Analog Workflows

FIBER

Pascale Gatzert
friends of light

GLASS

Jeremy Scidmore
The Hot Glass Amalgamate

GRAPHICS

Daniel Minter
Solving for Intent

METALS

Kathleen Kennedy
Radical Jewelry Takeover!

WOOD

Norman Teague
Objects in Narrative Play

VISITING ARTIST*

Wendy Jacob

SESSION 4

July 26–August 7

CERAMICS

Ian McDonald
Studio Alphabet

FIBER

Liz Collins
Micro/Macro

GLASS

Deborah Czeresko
#Reality

GRAPHICS

Hope Rovelto
Screen Printing for Social Change

METALS

Lauren Kalman
So Many! Multiples for Installation, Jewelry, and Objects

WOOD

Keunho Peter Park + Beth Ireland
Making Sculptural Stringed Instruments

VISITING ARTIST*

Sara Clugage

SESSION 5

August 9–21

CERAMICS

Steven Rolf
Consider This

FIBER/WEAVING

Jane Lackey
Finding Focus

GLASS

Victoria Ahmadizadeh
Play on Words

GRAPHICS

Matthew Shlian + Valpuri Remling
Rolling & Folding

METALS

Demitra Thomlouis
Surface-Color-Solid

WOOD

George Sawyer
Please Be Seated— Building Chairs that Endure

VISITING CURATOR*

Andres Payan Estrada

SESSION 6

August 23–29

CERAMICS

Chandra DeBuse
Sketch & Stretch: A Playful Approach to Handbuilding and Surface Design

FIBER

Brece Honeycutt
Flower Power

FLAMEWORKING

Kim Fields
Nature in Glass: Sculptural Beadmaking Techniques in Soft Glass

GLASS

Maria Bang Espersen
Can an Apple Explode Glass?

GRAPHICS

Georgia Deal
The Paper Monoprint

WOOD

Ellie Richards
Call & Response

WRITING

Jeffrey Thomson
Endoskeleton vs. Exoskeleton

*Visiting artists augment the session with informal activities and are not workshop leaders.

SUMMER CONFERENCE

The Haystack summer conference is on hold for this season and will return in 2021.

For full details please see Director's welcome letter, on previous page.

APPLICATION DEADLINES

MARCH 1

Open Studio Residency
Scholarship Sessions 1–6

APRIL 1

General Application
Sessions 1–6



LIFE AT HAYSTACK

The human scale of Haystack is integral to the way we teach and learn, and rather than developing plans for expansion, we are committed to maintaining the intimacy of the school and the delicate relationship it has to the surrounding landscape.

Standing on the deck

overlooking Jericho Bay, Haystack is a breathtakingly beautiful place that is hard to forget. The school began as an experimental community of artists and has come to be a highly influential research and studio program in the arts, attracting national and international audiences alike. From workshops for participants of all skill levels to a residency program, conferences, and dedicated offerings for Maine residents, we believe it is our responsibility to create pathways for people to come to this remarkable place and experience an educational model that is truly transformative.

Time at Haystack is marked by long, uninterrupted days in the studio surrounded by a community that cares deeply about what it means to explore ideas and work with their hands. For some, this is an entirely new experience while for others a vital part of their daily lives. Regardless of your background, there is a place for you here.

American architect Edward Larrabee Barnes designed the Haystack campus on Deer Isle, which opened to the public in the summer of 1961. The architectural plan encourages community and interaction while seeming to float above the forest floor and in 1994 was awarded the coveted 25-year award from the American Institute of Architects. As an organization, we are stewards of this architectural treasure and the delicate landscape on which it sits, and believe these to be defining characteristics of the school.

In writing about Haystack, Robert Campbell, architecture critic for *The Boston Globe*, described Haystack as “so perfectly fitted to its site and its purpose that you never afterwards forget it.”

SCHEDULE

Plan to arrive between 2 pm and 6 pm on the first Sunday of the session, checking into the main office when you arrive. Dinner will be served at 6:30 pm and a general orientation will take place at 7:30 pm. The first workshop session will begin immediately following.

Workshops meet from 9 am to 4 pm, Monday through Friday. Studios are open twenty-four hours a day, seven days a week. Throughout the session there are evening presentations by faculty, staff, and technical assistants, and presentations by visiting artists and writers.

We ask that all participants leave Haystack by 11 am on the last day of the session.

END OF SESSION AUCTION

At the conclusion of each session a celebratory auction of student and faculty work is held to benefit scholarships and studio improvements. While much of the work is made during the session, sometimes people bring their work with them to donate—participation in the auction is entirely voluntary. Auctions are open to the public.

CONTACT INFORMATION

You can always call our office in Deer Isle and talk with someone about workshop descriptions, life at the school, what to bring, travel questions, or anything else you need to know about Haystack. We can be reached between 8:30 am and 4:30 pm EST, Monday through Friday, at (207) 348-2306. You can also find an extensive list of Frequently Asked Questions on our website.

LOCATION

Haystack is located in Downeast Maine on Deer Isle, which is connected to the mainland by a bridge over Eggemoggin Reach. It is approximately 500 miles from New York City, 250 miles from Boston, 160 miles from Portland, and 60 miles from Bangor. There is transportation by both air and bus to Bangor, and taxi service from there to Deer Isle.

WEATHER

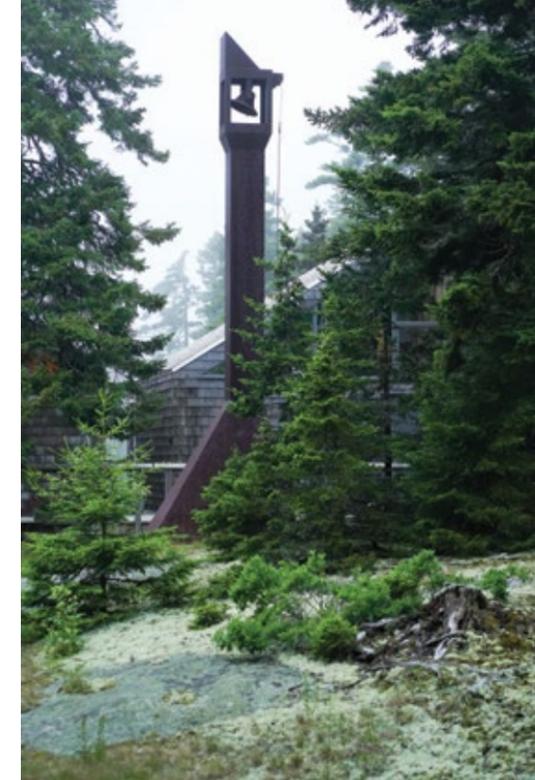
Weather on the coast of Maine is unpredictable and temperatures can range from a low of 40 on cool evenings to a high of 90 on extremely warm days throughout the summer. Layered clothing is suggested and to be best prepared bring clothing ranging from shorts and pants to sweaters, sweatshirts, and rain gear.

FACILITIES

Studios at Haystack are open twenty-four hours a day, seven days a week. Additionally the school maintains a library with a collection of books on craft, art, design, and architecture as well and a store that sells materials and supplies. Haystack is located in a remote setting and both cell reception and internet access are limited. To maintain a retreat setting we ask that you refrain from cell phone use in the studios, cabins, dining hall, and the deck, and limit usage to the upper portion of the campus and public spaces.

ACCOMMODATIONS

The cabins at Haystack are an integral part of the campus design and we have several options that range from dorms (that house up to eleven people), triples, and doubles—all located near a central washroom; as well as a quad, doubles, and limited singles with private bathroom facilities. Some are accessible to those with mobility issues and we will work with you on meeting your needs as closely as we can. Cabins at Haystack do not have heat and participants should be prepared for cool evenings.



All accommodations have twin beds and a lightweight blanket and pillow are provided. Please bring a sleeping bag or additional bedding.

MEALS

The dining hall at Haystack is a central meeting place where participants enjoy delicious meals prepared in our kitchen by our head chef and talented staff. We work closely with many local farmers and food producers on the Blue Hill Peninsula and surrounding region, and vegetarian options are available at each meal. The kitchen will try to accommodate dietary restriction when possible—please indicate this on your application and contact Haystack if you have any questions or concerns.

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.





MAY 24–JUNE 5 OPEN STUDIO RESIDENCY

Haystack’s two-week *Open Studio Residency* kicks off our summer season of programs. The residency is designed to foster artistic exploration at the highest level, and those selected attend for free.

Haystack’s *Open Studio Residency* fosters a dynamic exchange of ideas among peers and provides two weeks of studio time and an opportunity to work in a community of makers. The program supports approximately 50 participants—from the craft field and other creative disciplines—who have uninterrupted time to work in six studios (ceramics, fiber, graphics, iron, jewelry, and wood) to develop ideas and experiment in various media. Participants can choose to work in one particular studio or move among them depending on the nature of their work. All of the studios are staffed by technicians who can assist with

projects. Please note that technicians will not be leading workshops. If you are interested in learning specific skills, you may want to apply to one of the workshop sessions.

The Haystack Fab Lab will also be open, providing an opportunity for experimentation with digital fabrication as a way for residents to augment and complement their creative practices. In addition to open studios, there will be time for participants to share work and discuss ideas across disciplines. Residents include established and emerging artists working in a range of visual art and craft media.

“While I had intended to develop completed works, instead I began developing new ideas. I know that many of these lessons will hold value and meaning for me, and will reveal themselves fully over time. It was an absolute gift.”

J.E. PATERAK, 2019 OPEN STUDIO RESIDENT

Apply online at haystack.slideroom.com

SELECTION CRITERIA

An independent committee reviews applications to the *Open Studio Residency* and both national and international artists working in a variety of disciplines are eligible for consideration. Past participants may reapply to the residency but preference may be given to first time applicants. Selection is based on work samples, the nature and scope of the project that will be done during the residency (if applicable), and the ability to work in a creative community. All applications are for the entire two-week session. Participants must be 21 years of age or older and students enrolled in an academic program during the time of the residency are eligible to apply.

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. For special needs or questions about accessibility, please contact our office.

APPLICATION PROCEDURES

Haystack partners with SlideRoom to provide residency applicants with an online application process. Supporting materials must include a resume and five images of recent work. Complete application guidelines, requirements, and Frequently Asked Questions can be found on our website.

March 1, 2020

Application deadline. Apply online at haystack.slideroom.com.

April 1, 2020

Results of the juried process will be sent to residency applicants via email.

AFFILIATED FEES

Applicants must pay a non-refundable application fee of \$50 through a secure site on the online application. Material costs and shop fees, payable at the conclusion of the program, are the responsibility of the residency participant.

The *Open Studio Residency* program is supported by Haystack’s Windgate Foundation Endowment for Programs.

ACCOMMODATIONS

Housing will be assigned at random from among the various accommodation options available at the school. If you have particular physical needs, please note these on your application so that we can best accommodate you.



SESSION 1 JUNE 7-19

BLACKSMITHING

Fabrication Fundamentals

This workshop will focus on the basics of steel fabrication with an emphasis on creating volumetric forms, both functional and sculptural. We will dive in with a handful of quick exercises emphasizing many of the basic techniques and processes involved in steel fabrication. After developing confidence with these skills and a familiarity with the studio and its equipment, participants will pursue their own projects with their newly acquired skillset. Daily demonstrations will include, but not be limited to, technical drawing and layout, basic sheet forming techniques, MIG and TIG welding, cutting, grinding and sanding, and finish work and patination. All levels welcome.

Thomas Campbell is a studio artist and fifth generation steel worker living and working in Penland, North Carolina. Following graduation from Hendrix College, he worked as an industrial steel fabricator for seven years at Bemberg Iron Works, his family's 134 year old steel business. In 2016, Campbell was awarded a two-year fellowship at Penland School of Craft, and was named an Early Career Artist in 2018 by The Society of North American Goldsmiths (SNAG). His work has been included in exhibitions at Signature Gallery, Blue Spiral 1, The MINT Museum, and the Metals Museum and is in the collection of the University of Arkansas at Little Rock. thomascampbellcraft.com @thomas_campbell

CERAMICS

Mold Making: Fast and Slow

Of the basic methods useful in forming clay, using plaster molds may be the least understood. This workshop will demystify mold-making and demonstrate how direct, intuitive, and enjoyable the process can be. We will simultaneously produce highly refined, production-ready molds and quick and direct splash molds. Participants will gain an understanding of how to produce a professional quality mold—but, more importantly, how to bend the rules of mold-making to suit their individual working styles and goals. All levels welcome.

Mathew McConnell is an Associate Professor and Director of Graduate Studies at the University of Arkansas School of Art. He received an MFA from the University of Colorado, Boulder. McConnell has exhibited and lectured widely, and has been the subject of feature-length articles in *Ceramics Art and Perception*, *Ceramics Monthly*, and *New Ceramics*. He has been an Artist-in-Residence at the Archie Bray Foundation, Greenwich House Pottery, and Anderson Ranch, and has taught workshops at Oxbow and Greenwich House Pottery. mathewmccconnell.com @mathew_mccconnell

FIBER

Embroidery, Composition, and Collage

This workshop will function in two related parts through developing compositions and narratives that are then translated into embroidery as a form of drawing with thread. During the first part of the workshop we will compose an image using collage or other suitable methods and then shift to hand and machine embroidery techniques to develop texture and dimensionality through stitching. Slide lectures, on contemporary artists using embroidery in various ways, and presentations on historical examples for reference will be included. All levels welcome.

LJ Roberts is an artist and writer working in textiles, sculpture, artist books, and collage. Their work has been exhibited at venues including the Smithsonian American Art Museum; Brooklyn Museum; Victoria and Albert Museum, London; Orange County Museum of Art; Anthology Film Archives; Carnegie Mellon University; and Leslie-Lohman Museum of Art. In 2015 Roberts was one of nine artists who received the White House Champions of Change Award for LGBTQI Artists. They are a 2019–2020 Artist-in-Residence at Pioneer Works. LJ lives in Brooklyn, New York and teaches at Parsons. ljroberts.net @atelier.lj

GRAPHICS

Breaking Form

Focused on the journey that occurs between material and process, scale and dimension, we will draw, paint, print, build, photograph, animate, glue, cut, and re-assemble. This workshop is designed to loosen well-worn habits of working and embrace uncertainty. With risk-taking and failure as essential ingredients in this process, we will dive headlong into a cycle of mixed-media translations, exposing the richness of working between material and form. All levels welcome.

Meghan Brady, a painter, is based in Midcoast Maine. Through painting, printmaking, and drawing-installations, Brady explores the possibilities of a wide-ranging practice. Recent shows include Mrs Gallery's presentation at NADA House, Governors Island, New York and 'Second Hand' at SPACE Gallery in Portland, Maine. She has recently been in residence at the MacDowell Colony and Tiger Strikes Asteroid NYC. Brady is a graduate of Smith College and Boston University. meghanbrady.com @meghanbrady

Anna Hepler is a sculptor based in Greenfield, Massachusetts. She has completed residencies at the Roswell Artist-in-Residence Program, the Nova Scotia College of Art and Design, and the Archie Bray Foundation. In 2016 Hepler was awarded a fellowship by United States Artists, and more recently received funding from the Harpo Foundation (2018) and the Nancy Graves Foundation (2019). Her work can be found in the collections of the Tate Modern and The National Gallery of Art, amongst others. annahepler.com @anna_hepler



01

01 *New Misfit 1* by Meghan Brady, 2017. Acrylic collage on paper + Tyvek, 13" x 16.8". Photo by Alexis Iannarino
 02 *Junction* by Thomas Campbell, 2019. Painted and blackened steel, 21½" x 15" x 7".
 03 *Ariel Speedwagon and Chicago Figueroa at the NYC Drag March* by LJ Roberts, 2013. Embroidery on cotton, 6" x 4". Photo by Megan Martin

02



03



METALS

Sentiment & Sediment: Narrative Enamel

As she sat contemplating how she would create her next enameled masterpiece, it came to her in a flash! She would combine different application techniques to layer imagery, color, shape, iconography, and other visual cues to express her complex narrative. She would create extra layers using the laser to engrave the enamel and add full color decals! She would share these techniques and encourage her students to form their own unique narratives and create wearable objects! It would be astounding! All levels welcome.

Marissa Saneholtz makes narrative based jewelry and objects using humor and sarcasm. She is co-founder of the Smitten Forum, an annual traveling residency program and currently teaches at Bowling Green State University. Saneholtz's work has been published in several books including Humor in Craft by Brigitte Martin and Narrative Jewelry: Tales from the Toolbox by Mark Fenn. Her work can be found in the collections of the Racine Art Museum and the Enamel Arts Foundation in Los Angeles. marissasaneholtz.com @saneholtzm

WOOD

Carving Out a Place

Together, we will look to landscape as inspiration for explorations in hand and power carving. Using carving's subtractive nature, we will slowly reveal layers hidden in the wood. Carving allows us to see the macro and the micro, both in object creation and in ourselves. Whether working literally or figuratively, participants will explore how the meandering river or deep valleys are reflective of the topography of our lives. While wood is the focus of this workshop, exploration of alternative materials is encouraged. All levels welcome.

Alicia Dietz traded a pilot's helmet for hand plane, following her passion for craft after a ten-year, worldwide career as a Blackhawk Helicopter Maintenance Test Pilot in the U.S. Army. She received two Woodworking and Furniture Making Degrees from Vermont Woodworking School, and an MFA in Craft/Material Studies from Virginia Commonwealth University. Her studio practice includes private and public commissions for furniture, carving, and mixed media. Dietz lives and works with her partner in Richmond, Virginia. aliciadietzstudios.com @aliciadietzstudios



05



04



06



07

- 04 More Possibilities for Distance and Mass by Matthew McConnell, 2016. Earthenware with bone charcoal and graphite, dimensions variable (up to 32").
- 05 The Referee by Anna Hepler, 2017. Plywood, paint, ink, fasteners, 96" x 72" x 48".
- 06 The funny thing was that she wasn't even mad by Marissa Saneholtz, 2015. Brooch. Copper, enamel, 14k gold, diamonds, found objects, 3 7/8" x 2 1/8" x 3/8". Photo by Sara Brown
- 07 Fallen Soldiers by Alicia Dietz, 2015. Basswood, sapele, cypress, poplar, Kevlar, fabric, ink, 62" x 26" x 24". Photo by Jeremy Zietz



01 Shifting Up by Erin Furimsky, 2018. Handbuilt, white earthenware, 9" x 7" x 6".
02 Llama Performance by Cynthia Alberto.

SESSION 2 JUNE 21–JULY 3

BLACKSMITHING

Investigating Tableware

The table. Tableware. The tools we use to connect with nutrition and the natural resources we grow to consume meals. Based on our everyday interactions with food and the ways our bodies relate to the table setting, this workshop will focus on handcrafted approaches to utensils, vessels, and objects for the table. Participants will learn to forge and form steel, brass, and copper into serving utensils, eating implements, bowls, cups, and trays. Techniques and demonstrations will include forging, forming, welding, filing, and finishing. All levels welcome.

Rachel Keding grew up in Wisconsin and received a BFA in Jewelry and Metalsmithing from the University of Wisconsin-Milwaukee. She is an artist currently living in Philadelphia, Pennsylvania creating her own work and working with local museums, organizations, and businesses to promote craft and design within a community setting. Keding primarily makes objects out of metal with a focus on utilitarian use. Before moving to Philadelphia in early 2018 she participated in the Core Fellowship Program at Penland School of Craft. rachelkeding.com @rkedinger

CERAMICS

Luscious Layers: Form and Surface

This workshop will explore the development of personal content through sculptural form and rich ceramic surfaces. We will use various handbuilding techniques, including simple molds, to develop ideas through creative exercises, sketching, and group discussions. Participants will create interesting and complex layered surfaces with a low-tech approach, employing both familiar techniques and new processes. We will discover strategies for incorporating texture, pattern, image, text, and color through the use of underglazes, slips, and glazes at both low- and mid-range firing temperatures. This workshop will be applicable to those working in both sculptural and utilitarian ceramics. All levels welcome.

Erin Furimsky is a studio artist and professor in Bloomington, Illinois. Her work has been in exhibitions at galleries and museums, including Santa Fe Clay, The Canton Art Museum, and the Yingge Ceramics Museum in Taiwan. She has been an Artist-in-Residence at the Archie Bray Foundation and the Red Lodge Clay Center. You can see Erin Furimsky in a variety of streaming videos on ClayFlix, with the most recent one on handbuilding out this year. erinfurimsky.com @erinfurimsky

FIBER

Backstrap Weaving

This workshop will introduce the history of backstrap weaving, which is an ancient and globally practiced tradition. The backstrap loom consists of two sticks or bars with stretched warps in between. One bar is attached to a fixed object and the other is attached to the weaver so that the weight of the body controls the tension during weaving. We will use both traditional and modern backstrap looms to develop woven projects with an emphasis on sustainable, zero-waste weaving. We will observe and study samples of backstrap looms from various cultures—the Philippines, Indonesia, Guatemala, Mexico, and Peru are a few countries whose civilizations created backstrap weaving traditions. Participants will learn how to create and weave on their own backstrap loom with three weaving techniques: plain weave, interlocking, and vertical stripes. Participants will also collaborate with the woodshop to design a backstrap loom. All levels welcome.

An artist, designer, and founder of the Brooklyn-based weaving and healing arts studio Weaving Hand, **Cynthia Alberto** seeks to bridge traditional and contemporary weaving techniques, drawing inspiration from ancient communities of Europe, Asia, Latin America, and Africa. Her artwork, performances, and public weaving projects honor traditional and artisanal techniques while also incorporating unconventional materials and a zero-waste philosophy. cynthiaalberto.com @cynthiaalbertoweaver

GRAPHICS

Indo-Islamic Paper: Fiber, Color, Aesthetic

Islamicate Papermaking was essentially the link between papermaking traditions in East Asia and Europe. This workshop will focus on the manifestation of this tradition in India. We will weave a flexible mold, make our own frames, use varied fibers, learn to dye pulp and paper, and explore the historical context of this lesser-known papermaking method. There will be time to explore by learning and pushing the limitations of this unique style, all while using your very own set of tools. All levels welcome.

Radha Pandey is a papermaker and letterpress printer. She received an MFA in Book Arts from the University of Iowa Center for the Book where she studied Letterpress printing, Bookbinding, and Papermaking with a focus on Indo-Islamic Papermaking techniques. Her artist's books are held in numerous collections including the Library of Congress and Yale University. Pandey has taught at Penland, Cleveland Institute of Art, Women's Studio Workshop, Leksands Folkhögskola in Sweden, and Bomuldsfabriken Kunsthall in Norway. radhapandey.com @pandey.radha





02

03



03 Brass Flatwear by Rachel Kedingler, 2018. Forged and filed brass, 8 1/2" x 9" x 3/4".

04 Loaded Memorich 2 by Boris Bally, 2013. Altered handguns, gun barrels and components from Good4Guns AntiViolence Coalition (Pittsburgh, PA), 925 silver, 12" x 37 1/2" x 11". Photo by Aaron Usher III

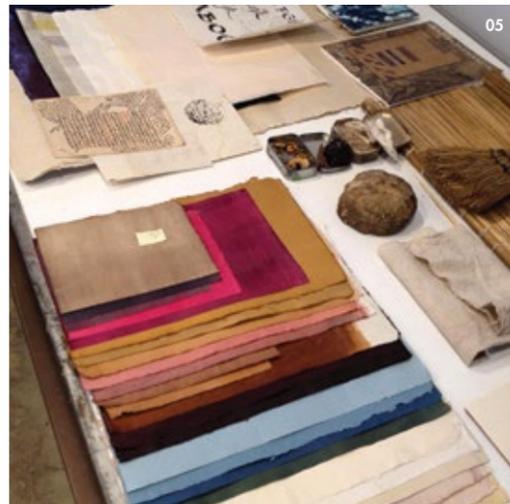
05 Sampling of historical papers, tools, and materials by Radha Pandey. Papers, bone, grasses.

06 Felt Highback V2.0 by Matt Hebert, 2013. CNC router cut birch plywood, walnut veneer, waterjet cut industrial felt, and hardware, 20" x 36" x 40".



04

06



05

METALS

Trigger to Talisman: Transforming Gun Culture One Object at a Time

Have you ever wanted to hone your skills to create sculpture addressing issues of political significance? By using metalworking and jewelry approaches we will dissect and redirect disabled pistols acquired from a gun buy-back program (provided to students). We will explore the process of transformation by re-shaping these instruments of violence into hand-fabricated, alternative personal statements. Discussions will be encouraged as we explore gun culture, the mounting counter movement, and the epidemic of escalating gun violence. Demonstrations will include combining ferrous and non-ferrous metals, fabricating, silver soldering, cold-joining, shaping, stone-setting, forging, and gravity casting. Previous metal or jewelry experience is recommended, but not required.

Boris Bally is a Swiss-trained goldsmith working as a metalsmith and designer in Providence, Rhode Island, where he maintains his studio business, Bally Humanufactured. Over four decades, his practice has become an amalgam of the skills of an industrial designer, craftsperson, sculptor, and a cultural critic; organizing exhibitions and facilitating political activism to end gun violence. In 2018 Bally received the Partner Organization Recognition Award from the Rhode Island Coalition Against Gun Violence, for his advocacy. Boris Bally was interviewed for the Smithsonian Institution's, "Archives of American Art: Oral History Project" and his work has been featured in numerous exhibitions and publications, and is in the public collections of the Victoria and Albert Museum, London; Museum of Fine Arts, Boston; Museum of Arts & Design, New York; Carnegie Museum of Art, Pittsburgh; and the Renwick Gallery of the Smithsonian Institution, D.C. borisbally.com @Boris_Bally

VISITING ARTIST

MARTHA McDONALD

Material Gestures: Performing Craft

Through informal workshops, we will explore the performative potential of materials, and the power of engaging directly with the natural and built environment of Haystack, to make art. We will experiment with how objects and textiles can be activated to transmit narrative. Maybe we will make performances. Together, we will consider how performance and site-specificity can inspire our work.

During her residency, Martha McDonald will also be researching and developing a new site-specific work for Haystack.

Visiting artists augment the session with informal activities and are not workshop leaders.

WOOD

Photo-Scanning and Digital Carving

As most woodworkers know, bringing organic forms from the real world into your projects can be daunting. However, developments in the digital design fields have ushered in a resurgence of ornamentation. In this workshop we will work between Haystack's wood studio and Fab Lab, in the process merging traditional processes with cutting edge fabrication techniques. We will sidestep traditional carving processes, instead creating three-dimensional forms, through a quick introduction to photogrammetric scanning processes and CNC machining. No prior digital experience required and all levels welcome.

Matthew Hebert has worked under the studio name *eleetwarez* since the mid-1990s. Borrowed from hacker culture, the name suggests his technical sophistication, improvisational spirit, and penchant for freewheeling appropriation. Hebert received a BA in Architecture from the University of California, Berkeley and an MFA from California College of the Arts. He has taught at the University of Wisconsin-Madison, California Institute of the Arts, the School of the Art Institute of Chicago, and is currently an Associate Professor at San Diego State University. eleetwarez.net @eleetwarez

Photo by Ryan Collier



Martha McDonald makes installations and performances that feature handcrafted costumes and objects, which she activates through movement and song. She often develops site-specific interventions grounded in deep research into collections, archives, and historic material practices;

and in response to the physical site. McDonald's work has been shown at Craft Victoria, Melbourne, Australia; Smithsonian National Portrait Gallery; Black Mountain College Museum + Arts Center; and the John Michael Kohler Arts Center. Her work is included in *Textiles: The Art of Mankind*, by Mary Schoeser. marthamcdonald.blogspot.com @marthamcdonald



SESSION 3

JULY 12-24

01 RJM Press image, Kathleen Kennedy. Photo by Laura Ferrara
 02 Ground Work by Jeremy Scidmore, 2014. Kiln cast aluminum, 48" x 48".
 Photo by Lia Conklin

GRAPHICS

Solving for Intent

This workshop is a journey in the exploration of printmaking, collage, and painting. Beginning with sketching, drawing, and research we will compile images that resonate with you personally. We will work toward creating patterns with narrative textures using images and materials such as paper, wood, thin metals, natural, and human made objects to layer meaning and intent into our art. This will open the door for experimentation with new technology such as digital laser cutting and digital graphics. Traditional linoleum and wood block carving will be used throughout. Exploring all types of materials is encouraged in order to create a narrative statement or conceptual idea through layering, collage, and assembling. All levels welcome.

Daniel Minter is a painter, sculptor, and illustrator. Much of Minter's artwork reflects abiding themes of displacement and diaspora; ordinary/extraordinary blackness; spirituality in the Afro-Atlantic world; and the flexible meanings of home. He is the co-founder of Indigo Arts Alliance in Portland, Maine. Indigo Arts Alliance is an artist residency program and incubator space committed to the artistic development of people of African descent. danielminter.net @d1minter

CERAMICS

Digital Methods of Analog Workflows

This workshop will explore the possibilities of approaching digital technology with analog materials and processes. From processing local clay that is then 3D printed to digital modeling and handbuilding we will think broadly about traditional methods, new processes, and expanded ways of working with ceramic materials. Together we will explore the local area to dig local clay and source mineral deposits that can be harvested and transformed into workable materials to build and glaze objects with as well as learning how digital tools in the Haystack Fab Lab can be incorporated into the ceramics studio. CAD software skills are encouraged though not required—all levels welcome.

Matt Mitros was born in Philadelphia, Pennsylvania. After receiving a BFA from Penn State University, he completed a post-baccalaureate from the University of Illinois and received an MFA from the University of Washington. Mitros has been an Artist-In-Residence at Arrowmont, the Archie Bray Foundation, and Red Lodge Clay Center. mattmitros.com @mattmitros

Keith Simpson received a BFA from the Kansas City Art Institute and an MFA from The Ohio State University. Simpson currently lives in Alfred, New York, where he serves as Adjunct Professor and Raw Materials Technical Specialist for the Department of Ceramic Art at Alfred University. @earlyamericanrobotpottery

FIBER

friends of light

Working in the cooperative spirit of 'friends of light,' this workshop will focus on the weaving techniques they use in their hand-woven jackets. Participants will learn to weave "four-selvaged" cloth on hand-made looms, such as a frame-loom and the backstrap loom, to create a small garment or garment accessory. We will work with locally sourced materials and use the inherent, complete woven edges (selvages) of this form of weaving. Together we will play with simple discontinuous warp techniques and develop sensitivity towards the tension of the warp and weft threads to weave pattern pieces to form. All levels welcome.

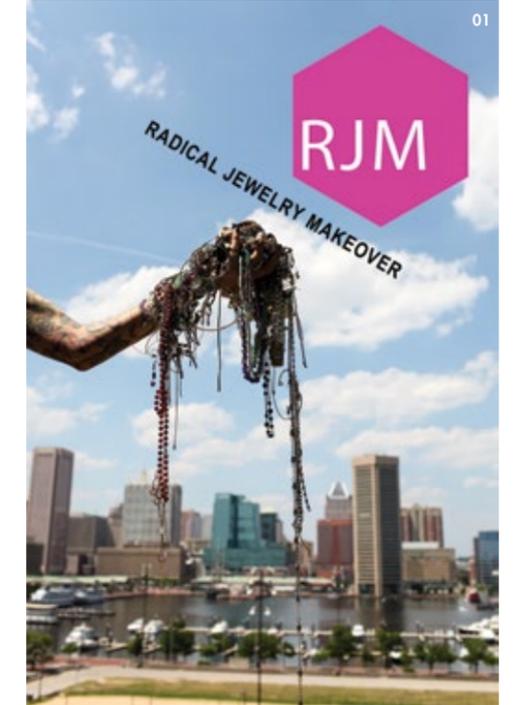
Pascale Gatzert, founding member of 'friends of light' and the Head of the MFA Fashion Held in Common at ArtEZ University of the Arts, Arnhem, The Netherlands, will facilitate this workshop. 'friends of light' develops and produces jackets woven to form for each client. They partner with small-scale fiber producers to source their materials. They construct their own looms to create pattern pieces that have complete woven edges (selvages). The design emerges from methods developed to weave two-dimensional cloth into three-dimensional form. friendsoflight.net #friendsoflight

GLASS

The Hot Glass Amalgamate

This workshop will focus on creating glass sculpture using a variety of mold making techniques for kilnformed and hot glass casting. We will explore multi-part mold making, lost wax process, blow molds, and ladle casting. Assemblage and refinement of our hot glass products will be accomplished through sawing, grinding, engraving, polishing, gluing, and other surface treatments. Group and individual discussions will fuel the development of our concepts and a collaborative, team-based approach to working will be encouraged. All levels welcome.

Jeremy Scidmore received a BFA from the School of the Art Institute of Chicago and later returned to study Arts Administration and Policy. A frequent workshop instructor and educator, he has taught glass art at the University of Texas Arlington, University of Illinois Urbana, Pilchuck, Ox-Bow School of Art and Artists' Residency, Urban Glass, Pittsburgh Glass, Public Glass, Northlands Creative Glass Center, and Bullseye Glass Co. Scidmore is currently studio technician and Adjunct Professor at the University of Texas Arlington glass department. jeremyscidmore.com @kilnformer





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METALS

Radical Jewelry Makeover!

In this mini *Radical Jewelry Makeover* workshop, we will use donated materials from previous RJMs to create new “Madeover” pieces of jewelry. Participants will learn to create jewelry through an RJM lens, with a focus on reuse, wise practices, and exploring the narratives behind the donated materials. Basic jewelry making techniques will be covered, including ingot pouring, cold connections, soldering, basic mechanisms/findings, as well as RJM Design Strategies. All levels welcome.

Kathleen Kennedy is a studio artist and educator. She serves as Co-Director of *Radical Jewelry Makeover*, an international, traveling jewelry mining and recycling project. Kennedy’s research explores the value of objects, not through a monetary lens, but through the emotional connection that bonds us to them. She has taught at Virginia Commonwealth University and Penland. Her work has been included in recent exhibitions at Contemporary Craft, Quirk Gallery, Fuller Craft Museum, and Virginia Museum of Contemporary Art. kathleenwkennedy.com radicaljewelrymakeover.org @kdangerk @radicaljewelrymakeover

WOOD

Objects in Narrative Play

Workshop participants will use improv, intuitions, and narratives as modes for creating a body of designed objects using mediums such as wood, plaster, and found or valued objects. Through the study of artists and international designers alike, including Chakaia Booker, Theaster Gates, and Alison Wade, we will consider how sculptural objects function, and facilitate content and conversation as it relates to personal stories. Bringing personally owned objects as well as visiting local thrift stores, lumber yards, and sustainable outlets we will scavenge, find, and plunder materials. Discussion and material gathering will be offset by studio demonstrations and construction methods. Sketches and small-scaled prototypes will lead up to the final presentations and “Haystack” exhibition. All levels welcome.

Norman Teague is a Chicago based designer and educator focused on projects and pedagogy that address the complexity of urbanism and the culture of communities. Specializing in custom furniture that delivers a personal touch to a specific user topped with unique aesthetic detail, Teague’s past projects have included consumer products, public sculpture, performances, and specially designed retail spaces. He also served as lead craftsman and co-founder of the Design Apprenticeship Program at the University of Chicago’s Arts Incubator. His retail ventures have included partnerships with Leaders1354, The Silver Room, The Exchange Cafe, DNA STL, Solange Knowles’ Saint Heron, and Redmoon Theater. Teague received a BA in Product Design from Columbia College Chicago and an MFA in Designed Objects from the School of the Art Institute of Chicago. Plank22b.com @norm_design22b

VISITING ARTIST

WENDY JACOB

Hunting for Mushrooms

Hunting for mushrooms involves attending with all your senses, being aware of where you are, and taking time from everything else just to look. Wendy will lead a series of forays to search for mushrooms in the many and varied habitats on Deer Isle. Mushroom fruiting is weather, season, and habitat dependent.

As a part of her residency, Wendy Jacob will also be creating a journal that chronicles two weeks on the island through the mushrooms that are found.

Visiting artists augment the session with informal activities and are not workshop leaders.

Photo by Galerie Jennifer Flay



Wendy Jacob is an artist whose work explores the interface between the body and the physical world. Her works includes sculptures, installations, and performances; walls and ceilings that breathe, chairs that embrace, and floors that resonate with sub-audible sound. Jacob has worked with engineers, architects, athletes, and a community brass band. Her current project explores the physics of everyday ambient sounds, and includes a building column activated by a collage of vibrations. Jacob’s works have appeared in the Kunsthau Graz, the Centre Georges Pompidou, the Whitney Museum of American Art, and the Museum of Fine Arts, Boston. wendyjacob.net

03 *Without Fear* by Daniel Minter, 2015. Acrylic painted collage on wood panel.
 04 *Mug Composition #42* by Math Mitros, 2018. Ceramic, printed wood filament, Plexiglas, printed PLA, epoxy, paint, push pins, 9" x 7" x 4".
 05 *Stale Vase Group* by Keith Simpson, 2016. 3D printed stoneware with terra sigillata, 10" x 14" x 8" each.
 06 *Self Portrait* by Norman Teague, 2016. Ash, cedar, bending plywood, 52" x 42" x 42".
 07 *Friends of Light*, Pascale Galzen. Photo by Daniel Costa



SESSION 4

JULY 26–AUGUST 7

01 *Meat Chandelier* by Deborah Czeresko, 2018. Blown and sculpted glass, metal armature, 96" x 60" x 60". Photo courtesy of The Corning Museum of Glass
 02 *Summit Suite – Fur Room* by Liz Collins, 2019. Salvage loom waste, corrugated cardboard, hot glue, steel, PVC yarn, acrylic yarn and fabric, dimensions variable. Photo by Elli Ioannou

GRAPHICS

Screen Printing for Social Change

This screen printing workshop will focus on the prompt: “What positive message do you want to tell your community?” Participants will be asked, “what does it mean to have courage of one’s conviction?” We will examine the relationship between the power of words and image to design and screen print rally poster/political t-shirts, etc. Starting with one color, DIY cut stencil posters, we will move into multi-color images using the drawing fluid method. We will also have discussions on the strength and history of screen printing for propaganda. All levels welcome.

Hope Rovelto received a BFA in Sculpture from Maine College of Art and an MFA in Ceramics from Rochester Institute of Technology, School for American Crafts. She has taught at Philadelphia University, Collaborative Studio; The University of the Arts; and Tyler School of Art. Last fall she worked as Admission Counselor for Maine College of Art. Rovelto is currently a full-time operator of her own business, Little Chair Printing—a custom screen printing shop, and an Artist Member at Pickwick Independent Press in Portland, Maine. littlechairprinting.com @littlechairprinting

CERAMICS

Studio Alphabet

Designed to look at the wide spectrum of ceramic production and the many parts that make up an object, this workshop will explore wheel throwing, handbuilding, extruding, and various other forming techniques. Participants will waste nothing. Cast offs, cut-aways, and remnants, along with the discrete considered form, will be combined to create new sculptural objects, pottery, and/or collections of ceramic experiments. With topics ranging from the functional “finished” form to the “barely there” ephemeral form, participants will work to establish a studio alphabet in order to construct an individual language of material. All levels welcome.

Ian McDonald is the Artist-in-Residence and Area Head of Ceramics at the Cranbrook Academy of Art. His work has been shown at venues including the Cranbrook Art Museum; Curators Cube in Tokyo; Rena Bransten Gallery in San Francisco; the New Wight Gallery at the University of California Los Angeles; and Patrick Parrish Gallery in New York City. McDonald’s work has appeared or been mentioned in numerous publications including Art Forum, Metropolis, Wallpaper Magazine, Ceramics Monthly, Dwell, and The New York Times. studioianmcdonald.com @studio-ianmcdonald

FIBER

Micro/Macro

In this workshop we will create temporary, site-specific interventions into the landscape of the stunning Haystack campus. Considering both micro and macro transformations, participants will select a site across the Haystack grounds to research and create work for. Beginning at the level of the stitch, we will look to a range of hand textile techniques for processes to scale up into three-dimensional space. All levels welcome.

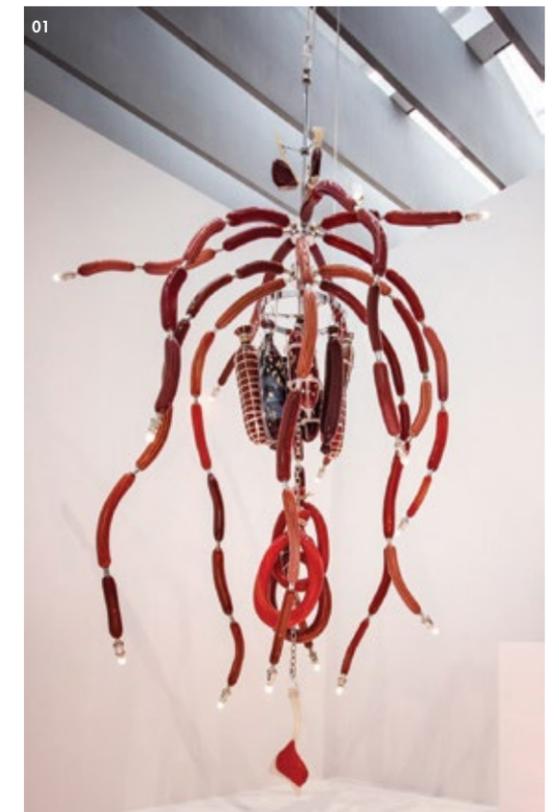
Liz Collins works fluidly between art and design, with emphasis and expertise in fiber and textile media. Her work explores the boundaries between painting, fiber arts, and installation. Collins has had solo exhibitions at the Tang Museum, BGSQD, LMAK, and Heller Gallery in New York; AMP in Provincetown, MA; the Knoxville Museum of Art in Tennessee; Gallery DLUL in Ljubljana, Slovenia; and has staged large-scale performance/installations in Los Angeles, Zagreb, Boston, and New York, among many other places. lizcollins.com @lizzycollins7

GLASS

#Reality

This serious, playful, and fast paced workshop will focus on efficient ways to capture the spirit of hot glass as a transformative liquid for making solid and hollow sculptural forms. Working carefully from observation we will explore techniques of marver work, gathering, and shaping with minimal tools to manipulate molten glass into realistic forms. Our focus will be placed on mimicry to create objects ranging from both the macro and the micro in figural subject matter with careful attention to volume, proportion, and form. This is an ideal workshop for the aspiring glass sculptor. Previous hot glass experience required.

Deborah Czeresko uses a range of approaches and techniques in her work including hot glass sculpting, performance, and collaboration. She began working with glass at the New York Experimental Glass Workshop in 1987 after receiving a BA in Psychology from Rutgers University. In 1992, Czeresko received a graduate degree in Studio Art from Tulane University. Since then, she has been a glassblowing instructor and visiting artist at many universities and schools throughout the US and in Europe. She was selected as one of the 100 artists included in *New Glass Now* and in 2019 Czeresko won Netflix’s art glass competition show *Blown Away*. deborahczeresko.com @dczeey





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METALS

So Many! Multiples for Installation, Jewelry, and Objects

This workshop will explore a variety of methods to produce multiples using the hydraulic press. We will produce molds and dies to allow for a rapid reproduction of sheet metal forms that can be used in a variety of applications from large-scale installations to wearable objects. Participants will make hand produced molds and dies and have the opportunity to digitally fabricate forms for dies using the Haystack Fab Lab. Students will leave with a combination of functioning molds and dies, prototypes, and big ideas for future multiples. All levels welcome.

Lauren Kalman's practice is invested in the history of adornment, contemporary craft, video, photography, performance, and installation. Her work has been in exhibitions at the Renwick Gallery of the Smithsonian American Art Museum, Museum of Arts and Design, Museum of Contemporary Craft, Cranbrook Art Museum, and Contemporary Art Museum Houston, among others. Her work is in the permanent collections of the Museum of Fine Arts Boston, Smithsonian Institution, Detroit Institute of Art, and Museum of Arts and Design.
laurenkalman.com @laurenkalman

WOOD

Making Sculptural Stringed Instruments

This workshop is designed for musicians who want to learn woodworking techniques and woodworkers who would like to learn the elements of stringed instrument construction. Participants will learn sculptural carving, shaping, and forming processes to create two unique, stringed instruments—a dulcimer guitar and a tenor or six-string guitar, based on a special band saw box technique. The fundamentals of stringed instrument construction, including scale length, acoustics, fretting, and stringing will also be covered. All levels welcome.

Beth Ireland received an undergraduate degree from the State University College at Buffalo, and an MFA in Sculpture from Massachusetts College of Art and Design. She has been running her company, Beth Ireland Woodworking, since 1983, providing woodworking with a specialization in architectural and artistic woodturning. Ireland has been involved in a traveling art/craft project, 'Turning Around America,' since 2010 and an instrument making project, 'strumfactory.com,' since 2016, and has received three Windgate fellowships. She also teaches the Professional Woodturning Intensive at The Center for Furniture Craftsmanship. Beth lives and works in Saint Petersburg, Florida.
bethireland.net strumfactory.com @thebethisyettocome

Keunho Peter Park is an international artist, woodworker, and instrument maker who teaches at the University of the Arts in Philadelphia. He received a BFA in Painting from South Korea's Kookmin University and an MFA in Woodworking and Furniture Design from the Rochester Institute of Technology. Among other honors, Park won a 2015 Wharton Esherick award at the Philadelphia Museum of Art craft show, and served as a Windgate Artist-in-Residence at Indiana University of Pennsylvania.
studiospong.com @studiospong



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- 03 *Strangers to the Garden* by Lauren Kalman, 2016. Photochemically etched and hydraulic pressed brass objects in inkjet print, 28" x 20".
- 04 Left: *Low Works (Coral with Floating Cap and Remnants)*, Right: *Low Works (Inner Bowl with Remnants)* by Ian McDonald, 2019. Stoneware, terra sigillata, and glaze, 18" dia x 6".
- 05 *Pat Jr. Guitar* by Peter Park, 2019. Walnut, Baltic birch plywood, 16" x 10" x 2".
- 06 *Bicycle Screen Printing Shop, Mobile Studio* by Hope Rowello, 2016. BMX bike, screen printing press, 5' x 8".
- 07 *Recycled Instruments* by Beth Ireland, 2016. Mixed media.

VISITING ARTIST

SARA CLUGAGE

Radical Hospitality

What is the role of hospitality in the arts? Art is a social industry that depends on connection, on gestures, and offerings of welcome. In informal discussions and workshops, we will make snacks and environments that promise support and generosity, and we will look to experience the joy of creating things in common, things that we don't own. How can artists, and the institutions that host them, go beyond a liberal politics of mere access in order to embrace radical hospitality?

Visiting artists augment the session with informal activities and are not workshop leaders.



Photo by Emily Gaynor

Sara Clugage lives and works in Brooklyn, New York, where she is the editor-in-chief of "Dilettante Army," a quarterly online journal for visual culture and critical theory. In addition to weaving and writing, she hosts a series of salon dinners themed on the economic models and culinary styles of diverse periods in art history. Clugage acts as a Director for the Craft Advanced Research Projects Agency (CARPA) and is part of the Leadership Collective for the Wikipedia campaign Art+Feminism.
dilettantearmy.com @saraclugage



NEWS & UPDATES

Haystack Announces Historic Endowment Gift

In December of 2019, Haystack announced an historic gift from the Windgate Foundation to establish an endowment for campus preservation.

This is the single largest gift in the history of the school.

As an endowment fund this gift will be permanently restricted, generating annual operating support to help in the preservation of our award winning campus for years to come.

RECOGNITION

Designed in 1960 by noted American architect Edward Larrabee Barnes, Haystack's iconic campus on Deer Isle is considered an outstanding example of modernist architecture. The timeless design of the buildings and their relationship to the surrounding landscape has a profound impact on the experience of being at the school. We are proud to be the stewards of such an extraordinary architectural treasure.

Robert Campbell, member of the American Institute of Architects and architecture critic for *The Boston Globe*, described the school as "so perfectly fitted to its site and its purpose that you never afterwards forget it."

AWARDS

1987

Haystack is awarded the American Craft Council's Gold Medal Institutional Award for "trailblazing leadership and longtime service in education."

1996

Haystack receives the American Institute of Architects' Twenty Five Year Award in recognition of the school's design excellence.

2006

Haystack is added to the National Register of Historic Places.

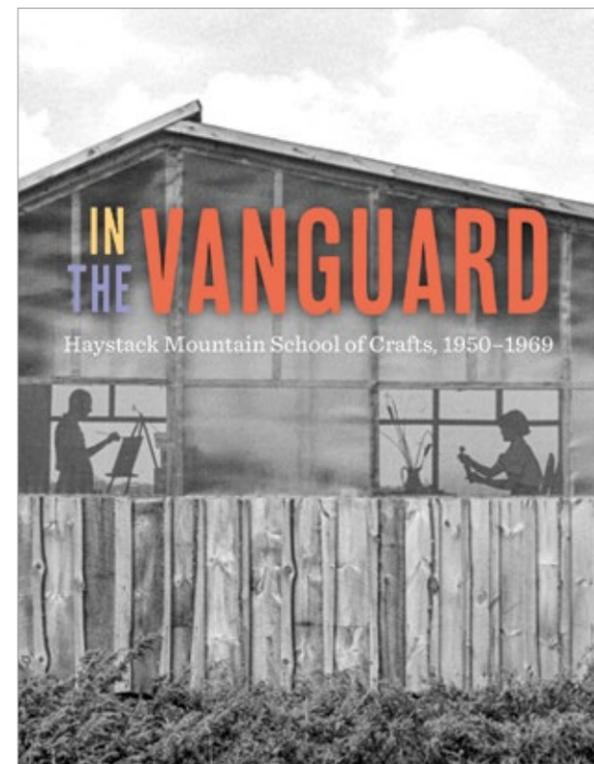
2009

Haystack is awarded a Maine Master Craft Artist Supporter Award from the Maine Crafts Association in recognition of the school's distinguishing mark of excellence.

2016

The Haystack Fab Lab (established in 2011 in partnership with MIT) is awarded the Distinguished Educators Award from the James Renwick Alliance; this award—the first given to a program—acknowledges the influence of Haystack's digital fabrication lab on the work that we do at the school and how that work has reached outwards from the campus to impact the broader field.

In the Vanguard: Haystack Mountain School of Crafts 1950–1969



This past year we celebrated the opening of "In the Vanguard: Haystack Mountain School of Crafts 1950–1969," the first exhibition of its kind to provide an overview of the founding years and impact of the school. Organized by the Portland Museum of Art, the exhibition garnered critical praise from *The Boston Globe*, *The Portland Press Herald*, *The Washington Post*, and others. A full color catalog with scholarly essays is now available from the University of California Press.



SESSION 5 AUGUST 9–21

01 *Art 318 (led on red)* by Matthew Shlian, 2018. Paper, 26" x 32" x 1".
 02 *Comb Back Windsor Rocking Chair* by George Sawyer, 2013. Mixed woods and milk paint, 29" x 27" x 41".
 03 *On the tip of my tongue 1, 2* (lethological) by Jane Lackey, 2018. Work on paper, acrylic paint, adhesive labels, kozo paper, 15" x 19" each. Photo by James Hart

GRAPHICS

Rolling & Folding

Participants will learn the elements of both paper mechanics and monotype printing techniques then apply them to books, collapsible structures, and foldable sculptures. The 2D portion will review how to choose the right paper, how to modify and roll ink, and how to create color areas and textures with monotype techniques. The 3D portion will include curve folding, pleating systems, and modular design in paper craft. Participants are encouraged to bring in their own imagery, photographs, etc. from which to work. All levels welcome.

Valpuri Remling hails from Rovaniemi, Finnish Lapland. She has studied printmaking since 2000, starting in Estonia. After receiving an MFA in Printmaking from the Finnish Academy of Fine Arts, Remling studied at Tamarind Institute in Albuquerque, New Mexico and received a Tamarind Master Printer certificate in 2009. She returned to Helsinki and Helsinki Litho, becoming co-owner of the workshop, while also teaching lithography at the University of the Arts, Helsinki, in the Academy of Fine Arts printmaking program, and working as an artist, showing in Finland as well as abroad. Remling has held the position of Workshop Manager/Master Printer at Tamarind Institute since 2015. [@tamarindinstitute](http://tamarind.unm.edu)

Matthew Shlian is an artist/designer and founder of the Initiative Artist Studio in Ann Arbor, Michigan. His work extends from drawings to large-scale installations to collaborations with leading scientists at the University of Michigan. His work for the National Science Foundation explores paper-folding structures on the macro level translated to the nano-scale. Shlian's client list includes Ghostly International, Apple, P&G, Facebook, Levi's, Sesame Street, and the Queen of Jordan. mattshlian.com [@matthewshlian](https://twitter.com/matthewshlian)



01

CERAMICS

Consider This

Consider every part of the functional pot. In this workshop we will carefully think about every part of making—from conception, skillful use of technique, individual ideas, and intended life for the pot. While working with the potter's wheel as a starting point, we will develop a vocabulary of techniques for use to construct work that reflects our own ideas and intent. Some techniques included will be carving, working with slip, and altering wet and leather hard clay. Another essential component is punctuating an idea with our choice of glaze. We will high fire our pieces in a reduction atmosphere. Working together we will encourage one another to bring our ideas to a higher maturity and resolution. Clay experience helpful but not required—all levels welcome.

Steven Rolf is a studio potter in River Falls, Wisconsin, focusing on functional pots. He received a BFA from Kansas City Art Institute and an MFA from Alfred University. Rolf teaches workshops at universities and craft schools throughout the US. His work has been in exhibitions in Japan, Korea, Denmark, and the US, and included in museum collections at the Minneapolis Institute of Art; American Museum of Ceramic Art; Ulsan Museum, Korea; Museum of Contemporary Craft; and the International Museum of Dinnerware Design. His work has also been featured in *Ceramics Monthly* and *Studio Potter*. scrolfpotter.com [@steven_rolf](https://twitter.com/steven_rolf)

FIBER/WEAVING

Finding Focus

An important aspect of art practice is the ability to set self-defined limitations that expand creativity and deepen conceptual/material content—often a process of peeling away layers. A series of guided “limitations” will help participants probe their own practice of drawing with materials by forcing reduction, focus, and innovation. The intention is to sharpen your work through experimentation, group critique/discussions, and examples. During the second week, participants will develop sculptural investigations focused around discoveries from the first week. Open to all those with a prior established artistic practice and background in textiles.

Tactile materials provoke entry into subjects that circulate and resurface throughout Jane Lackey's artwork. Her installations draw out participatory responses while abstract works on paper overlap textile references and social interactions. Exhibitions include Galleries of Contemporary Art, Colorado Springs; the Tang Teaching Museum; New Mexico Museum of Art; and Wellcome Trust, London, UK. She has been awarded the US/Japan Creative Artist Exchange Fellowship, Camargo Foundation Fellowship, and artist grants from the NEA. Lackey was Artist-In-Residence at Cranbrook and currently lives/works in Santa Fe, New Mexico. janelackey.com [@janelackeystudio](https://twitter.com/janelackeystudio)

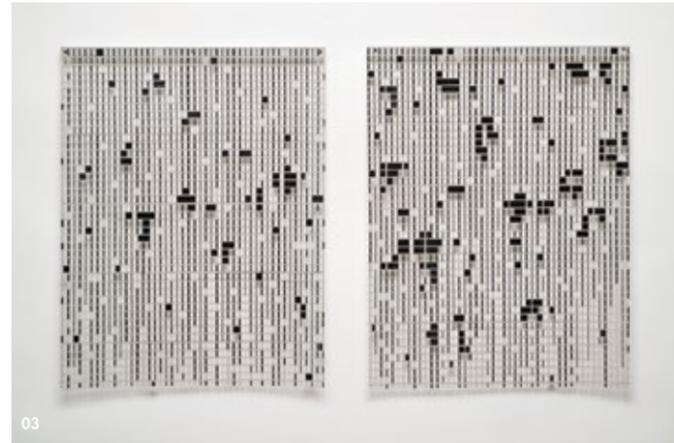
GLASS

Play on Words

Behaving in ways that seem unexpected or even magical, glass is a fluid and lyrical substance. In this workshop, participants will focus on using language as a pathway to purposeful object-making, exploiting the properties of glass to translate poetic metaphor. Through concurrent writing, discussion, and experimentation with the material, participants will transform found and generated phrases into lush textures, vibrant colors, and playful assemblages. A minimum of one-year experience with hot glass recommended.

Victoria Ahmadzadeh received a BFA from Tyler School of Art and Architecture and an MFA from Virginia Commonwealth University. She was awarded a Fellowship by the WheatonArts Creative Glass Center of America and has been an Artist-in-Residence at MASS MoCA, the STARworks Glass Lab, and Pilchuck Glass School. Ahmadzadeh's work has been in exhibitions at the Glasmuseet Ebeltoft, Denmark; DOX Centre for Contemporary Art, Czech Republic; and UrbanGlass, Brooklyn, New York. vahmadzadeh.com [@internet__angel](https://twitter.com/internet__angel)

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04 *Falling to Shatter* by Victoria Ahmadi-zadeh, 2016. Blown glass mirrored and treated with shatter resistant coating, glass reflector beads, embossed label, Sharpie on gold and silver mylar, glass object: 16" dia. Photo by Terry Brown

05 *Tegpot* by Steven Rolf, 2016. Stoneware, wheel thrown with slip cast handle, cone 10 reduction, 9" x 7" x 8 1/2"

06 *Shirt Bread and Bone* by Valpuri Remling, 2010. Four color lithograph on Revere Bisque Suede paper, 25" x 35". Photo by Jussi Taitinen

07 *YPR 4* by Demitra Thomloudis. Brass, powder coat, Sharpie marker, acrylic paint, pencil, sealer, 3 1/2" x 3" x 2"

METALS

Surface-Color-Solid

The workshop will introduce the technical and theoretical use of color as it pertains to creating jewelry. Using materials such as casting plastics, powder coating, image transfer, and various color on metal applications, emphasis will be placed on the understanding of color as it applies to surface and form and its relationship to historical and contemporary trends, practice and material culture. The materials used in this workshop will be diverse and combinations are potentially infinite. All levels are welcome.

Demitra Thomloudis is a studio jeweler and Assistant Professor in the Jewelry and Metalwork area at the Lamar Dodd School of Art, at the University of Georgia. Her work occupies a space where the traditions of craft, new technology, and expanded visual making/thinking co-exist as a blended contemporary craft practice. Thomloudis' work challenges the construct of jewelry as a means to examine value, material sign systems, and extensions of identity through the lens of place and site specificity. Her work has been in exhibitions at the Museum of Arts and Design, New York; The Benaki Museum, Athens, Greece; the Museum for Modern Art in Arnhem, Netherlands; The Hellenic Museum, Melbourne, Australia; and the Franz Mayer Museum, Mexico City, Mexico. Artist residencies include a year long appointment at the Houston Center for Contemporary Craft; The Ilias Lalaounis Jewellery Museum, Athens, Greece; and Smitten Forum. demidemi.net @demidemidotnet

WOOD

Please Be Seated— Building Chairs that Endure

This workshop will explore the history of traditional chairmaking and green woodworking techniques with an eye toward using them in modern seating. The conical wedged mortise and tenon is an ancient joinery technique—arguably the simplest and strongest method for constructing seating. We will use hand tools to split material from a log, shape parts on a shave horse, carve seats, and turn legs on a lathe. Participants will design and build seating that incorporates these methods into pieces that speak to the individuals' personal design aesthetic. All levels welcome.

George Sawyer is a second-generation Windsor chairmaker with a BFA in Industrial Design from the Rhode Island School of Design. He teaches traditional Windsor chairmaking out of his studio in Woodbury, Vermont, and uses many of the same tools and techniques used in chairmaking 200 years ago. He continues to produce the designs that were perfected by his father, David Sawyer, while re-envisioning a future for fine craftsmanship and hand joinery in modern seating for his company, Sawyer Made. sawymade.com @sawyer_made

VISITING CURATOR

ANDRES PAYAN ESTRADA

A Material World

We live in a material world. We will talk about materials—the materials that we work with, live with, or that excite us. Through group discussion we will share our relationships to those materials, their memories, histories, or politics and explore a larger network of relations and perceptions to the work that we do and how its materiality can relate to others.

Visiting artists augment the session with informal activities and are not workshop leaders.



Born in Ciudad Juarez, Chihuahua, Mexico, **Andres Payan Estrada** currently lives and works in Los Angeles. He received a BFA in Ceramics from the University of Texas at El Paso and an MFA from the California Institute of the Arts

(CalArts). Estrada is an artist and curator whose practice focuses on issues revolving around contemporary craft and queer production with a focus on ceramics and material studies. He is currently the curator of public engagement at Craft Contemporary and special visiting art faculty at CalArts. andrespayan.com @andres_payan



SESSION 6

AUGUST 23-29

01 Shaggy Mane Mushrooms by Kim Fields, 2014. Sculptural glass, 5 1/8" x 4 1/2" x 3 1/8".
 02 Bird Song by Brece Honeycutt, 2019. Antique linens naturally dyed and printed, doilies, lace, spindle, 14" x 13" x 1" (closed), 14" x 26" x 1" (open).
 Photo by Douglas Baz
 03 Bug Mugs by Chandra DeBuse. Porcelain with inlay and glaze, 6" x 4 1/2" x 4 1/2".

GLASS

Can an Apple Explode Glass?

In this workshop we will develop a risky and playful approach to working in glass beyond conventional glassmaking techniques. We will take walks down unknown paths in order to expand our perceptions of material properties, followed by critical consideration of our use of materials and their cultural meanings. We will think of glass as a material that performs, both physically and conceptually, linking objects and people in forms of dialogue. This workshop mixes up play and reflective decision-making. Some prior experience with hot glass preferred.

Maria Bang Espersen received a BA from the Royal Danish Academy on Bornholm, Denmark, an MFA from California Institute of the Arts, and a technical glass education from Kosta School of Glass, Sweden. Her work has been in exhibitions at the Corning Museum of Glass; Victoria and Albert Museum, London; The Museum of Fine Arts Houston; and more. Espersen has been an Artist-in-Residence at WheatonArts, Corning Museum of Glass, the Core Program at The Museum of Fine Arts Houston, and The Glass Factory, Boda, Sweden. Her work has awarded her multiple international prizes including Talent Award of the Jutta Cuny-Franz Foundation, Coburg Prize, and the International Glass Prize. mariabangespersen.com @maria.bang.espersen

CERAMICS

Sketch & Stretch: A Playful Approach to Handbuilding and Surface Design

Starting with the sketchbook as a springboard for our ideas, we will translate drawn shapes into three-dimensional pottery forms. With the aid of paper, craft foam, wood and bisqued clay, we will exploit the immediacy and potential of building with soft clay slabs. We will create layered surfaces with underglaze and glaze. Participants will leave with new templates and molds, bisqueware, a few finished glaze-fired pieces and a ton of new ideas. In both practice and product, a spirit of playful discovery will be emphasized. All levels welcome.

Chandra DeBuse is a studio potter living in Kansas City and a founding member of Kansas City Urban Potters. She received an MFA from the University of Florida and completed artist residencies at Arrowmont, Red Lodge Clay Center, Watershed, and the Armory Art Center. She has presented her work as a NCECA Emerging Artist (2012), at SOFA Chicago; the Utilitarian Clay Symposium at Arrowmont; the Skopelos Foundation for the Arts in Greece; and the Alabama Clay Conference. DeBuse has led over 50 workshops on handbuilding and surface design nationwide. chandradebuse.com @chandradebuse

FIBER

Flower Power

Colors gleaned from flowers, pods, roots, cones and nuts, moss and lichens mark a place and time, a location, and a season. Our daily walks will literally 'ground' us to Haystack's landscape and gathered materials will enhance our dye pots. These bountiful colors will be transferred to cloth, thread, and paper by methods of natural dyeing, printing, and staining, and later augmented through stitching and bookbinding. Furthermore, plant power will be explored through folklore and natural properties. All levels welcome.

Brece Honeycutt combines nature and history in her drawings, sculptures, and installations, a merging of the BA in Art History that she received from Skidmore College and an MFA in Sculpture received from Columbia University. Honeycutt explores the natural world through daily observations and studio work, residencies (F.I.T. and Naumkeag), and by conducting workshops, talks, and walks (Fruitlands Museum and Bartholomew's Cobble). Her work has been in exhibitions at Norte Maar, Brooklyn, New York; The Hyde Collection, Glens Falls, New York; and McMaster Museum of Art, Hamilton, Ontario. She recently received a Mass Cultural Council Finalist Grant in Drawing & Printmaking. brecehoneycutt.com @onacolonialfarm

FLAMEWORKING

Nature In Glass: Sculptural Beadmaking Techniques in Soft Glass

This workshop will cover a variety of techniques for creating sculptural beads including birds, flowers, mushrooms, and more. Demonstrations will begin with simple forms and build on this to create more realistic subjects. Techniques will include assembling complex canes, color mixing, and overlays, temperature control, and precise detail patterning. All levels welcome.

Kim Fields received a BA in Advertising from Michigan State University. She went on to build a career in television production—winning three Emmy Awards while at Chicago's superstation WGN-TV. Throughout her career, Fields explored numerous outlets for expressing her passion for the arts. She began working with glass in 1999 and found it so creatively fulfilling that she eventually left her twenty-year corporate career behind in order to devote herself completely to the art of glass. An accomplished teacher, Fields has taught at many glass studios throughout the US and internationally. kimfieldsglass.com

GRAPHICS

The Paper Monoprint

This workshop will explore the basics of hand papermaking and the many image-making possibilities for creating unique works of art. Fiber pigmentation and modifying will be covered, along with a variety of drawing and painting techniques. Pulp-transfer methods, stenciling, and use of fiber inclusions and embedments, along with a range of pulp painting and glazing techniques, will be demonstrated. The goal is to expand your vocabulary in this medium and learn how to bring it back to your studio practice. All levels welcome.

Now residing in Asheville, North Carolina, **Georgia Deal** is former Chair of Printmaking at the Corcoran College in Washington, D.C. She has received grants including Maryland Artist Grants, Washington Project for the Arts, and New York State Council of the Arts. Deal has taught workshops at the University of Georgia Studies Abroad Program in Cortona, Italy; the Skopelos Foundation for the Arts, Greece; Penland; the Paper & Book Intensive, Michigan; and Haystack. Her work is in collections at the Philadelphia Museum, the Library of Congress, the Corcoran Gallery of Art, and Yale University Library. georgiadeal.com @gee.deal

04 Studio Portrait by Maria Bang Espersen.
Photo by Kristof Vancken

05 Omens by Georgia Deal, 2016. Pulp transfer, screenprint on handmade paper, 24" x 30".

06 Broom Time Collection by Ellie Richards, 2016. Found brooms, carved, and painted wood.
Photo by Mercedes Jelinkek



01



02



03



05



04



WOOD

Call & Response

The objects and spaces we navigate are filled with latent potential for redefinition. Working from the starting place of woodcarving and bending alongside mechanical and traditional joinery methods, we will explore object making steeped in humor, absurdity, and the capacity for transformation. Architecture, the environment, and found materials will be prompts for inventive, improvisational building strategies that speak to specificity of place, partnerships, and people. Participants will define the technical parameters of their work based on site and material choices, with the goal of finding strategies where a personal and proliferating source of conceptual and technical fodder abound. All levels welcome.

Ellie Richards has traveled extensively to investigate the role play and improvisation have on the artistic process—most recently to Ghana, where she apprenticed in a workshop on building hollow forms in wood. Her work, both furniture and sculpture, has been in exhibitions at the Mint Museum; Center for Craft, Creativity, and Design; SOFA Chicago; and the Society of Contemporary Craft. After receiving an MFA from Arizona State University, Richards was an Artist-in-Residence at Anderson Ranch, Peters Valley, the Appalachian Center for Craft, and the Vermont Studio Center, and was the wood studio coordinator at Penland, 2015-2019. This year Richards was awarded Windgate residencies at the Center for Art in Wood in Philadelphia and San Diego State University. ellie-richards.com
[@ellieinthewoods](https://www.instagram.com/ellieinthewoods)

WRITING

Endoskeleton vs. Exoskeleton

No small part of the power of poetry relies on the persistent link between form and content. So, in this workshop, we will look at external forms and internal occasions for poems. We will explore how poets use and alter forms (and the ways they create their own) in the search for meaning and write our own poems in response. You will learn to access the poetic tradition and develop the skills and confidence to maneuver within that tradition. All levels welcome.

Photo by Jennifer Eriksen



Jeffrey Thomson is a poet, memoirist, translator, and the author of nine books including: *Half/Life: New and Selected Poems from Alice James Books*, *the memoir fragile*, *The Belfast Notebooks*, and *The Complete Poems of Catullus*. He has been an NEA Fellow, the Fulbright Distinguished Scholar in Creative Writing at the Seamus Heaney Poetry Centre, and the Hodson

Trust-John Carter Brown Fellow at Brown University. Thomson is currently Professor of creative writing at the University of Maine Farmington. jeffreythomson.net [@thomsonjj2](https://www.instagram.com/thomsonjj2)

GENERAL INFORMATION

SUMMER WORKSHOPS



“The faculty and facilities were **ABSOLUTELY INCREDIBLE**, and I never expected to learn so much in such a concentrated period of time. I especially appreciated the **CULTURE** that has been created at Haystack, and found it to be one of the most **WELCOMING**, relaxed and generative communities I have been a part of.”

2019 WORKSHOP PARTICIPANT

TUITION, ROOM & BOARD

For general applicants, when indicating your preference for accommodations, be sure to include your first and second choices on your application. While we make every effort to assign participants their first choice housing accommodation, occasionally we must assign per availability.

	Sessions 1–5	Session 6
Tuition each session	\$1,115	\$595
Room & Board		
Meals costs are included in all Room & Board rates, including Day Student rate — meals are never a separate or pro-rated cost. There are no exceptions.		
Single with bath <i>limited availability</i>	\$2,425	\$1,340
Double with bath	\$1,595	\$885
Quad with bath	\$1,515	\$820
Double <i>near central washroom</i>	\$1,065	\$590
Triple <i>near central washroom</i>	\$630	\$350
Dorm <i>near central washroom</i>	\$480	\$275
Day Student <i>all meals included</i> (See above under Room & Board for details.)	\$435	\$260

ACADEMIC CREDIT

Academic credit for workshops is available through arrangements Haystack has with the University of Southern Maine and Maine College of Art. Undergraduate or graduate credits are available through University of Southern Maine, and undergraduate credits only are available through Maine College of Art.

- University of Southern Maine undergraduate credit costs \$312 per credit hour, and graduate credit costs \$452 per credit hour, with three credits earned in a two-week session. Additional graduate (non-matriculating fee) of \$25 and an administrative fee of \$35 per student apply.
- Maine College of Art undergraduate credit costs \$312 per credit hour, with three credits earned in a two-week session.

Credit costs are set by the respective institutions and are subject to change. If interested in earning college credit as listed above, *notify Haystack in the office on the first Monday of the session.*

SHOP FEES

Shop fees cover the cost of materials for common use in a studio and are the responsibility of each participant, including all fellowship and scholarship recipients (technical assistants and work study). Haystack calculates these costs at the end of each session to most accurately reflect the amount of materials used during each workshop for all participants.

Common shop fees range from \$25 to \$75 per week with the exception of the following workshops:

Ceramics

Estimated at \$100 per week for the cost of clay, glaze, and firing

Blacksmithing

Estimated at \$100 per week for the cost of coal and steel

Glass*

Estimated at \$250–\$350 per week for the cost of hot glass

*A glass deposit of \$350 (two-week) or \$175 (one-week) is required by May 11.

POLICIES

Materials & Supplies

All materials and supplies are the responsibility of workshop participants including all fellowship and scholarship recipients (technical assistants and work study). Some supplies and equipment are provided in the studios (see shop fees); most others may be purchased at the school store.

A student memo and prep sheet detailing the workshop supplies, and other personal items you will need to bring from home, will be emailed upon enrollment in a workshop.

Cancellation Policy

If a cancellation is received prior to 30 days before a session begins, deposits are refunded, less a \$100 cancellation fee. Every effort is made to issue refunds within fifteen business days of a cancellation. There is no refund if a cancellation is made within 30 days of the start of your session.

Nondiscrimination Policy

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.

GENERAL SELECTION CRITERIA

Applicants must be 18 or older to apply for sessions. Except where noted in the workshop descriptions, workshops are open to all levels of students, from beginners to advanced. Enrollment in each studio is limited. Applications are reviewed competitively and selections are based on the need to have:

- a balance between first-time students and past participants
- a broad geographical distribution of participants
- a wide range of students from varied backgrounds and skill levels—from beginners to advanced professionals—who have a clear sense of purpose as to why they want to take the workshop/s they have selected.

Application is for an entire one-week or two-week session. When filling out the application form, please indicate your first and second workshop choices. **Every effort is made to place applicants in their first workshop choice.** However, due to the high volume of applications to some workshops, applicants who cannot be placed in their first choice frequently are placed in their second choice.



SUBMITTING YOUR APPLICATION

Complete the application form and mail to the address below, or you can complete an application downloaded from our website (haystack-mtn.org), and email it to us at haystack@haystack-mtn.org.

Before starting the application process, we encourage applicants to scroll through our extensive list of Frequently Asked Questions on our website.

APPLICATION FEE

General applicants will pay a nonrefundable application fee of \$50 directly to Haystack. If paying by check, checks should be made payable to Haystack. Foreign payments must be in US dollars payable in US funds.

DEPOSIT*

Upon notification of acceptance into a workshop, a \$250 deposit for each session is required by May 11 and will be applied to tuition, room and board.

**For glass workshops, an additional deposit of \$350 (two-week session) or \$175 (one-week session) is required by May 11.*

FINAL BALANCE

The full balance of tuition, room and board must be paid 30 days prior to the start of a given session.

How to Submit Your Application:

MAIL

Mail completed application and your nonrefundable application fee to:
Haystack Mountain School of Crafts
P.O. Box 518
Deer Isle, ME 04627-0518 USA

Please choose only one method to submit application materials—postal mail or email.

EMAIL

Email completed application to: haystack@haystack-mtn.org

QUESTIONS?

Contact Haystack at (207) 348-2306. Haystack staff are available M–F, 8:30 am–4:30 pm EST to talk with you about your application and materials needed, and to assist you through the application process.

General summer workshop applications are due April 1



HAYSTACK SUMMER WORKSHOP APPLICATION FORM 2020

Please type or print clearly on both sides of application form or download an application form from our website: haystack-mtn.org and email it to haystack@haystack-mtn.org.

Name		Gender Identification	
Permanent Mailing Address			
City	State	Zip	
Country		Occupation	
Daytime Phone		Cell Phone	
Email (Please type or print clearly)			
Emergency Contact	Relationship	Phone	
Have you attended Haystack before? If yes, in what year/s, studio/s:	<input type="checkbox"/> Yes	<input type="checkbox"/> No	
Have you been wait-listed in the past 3 years? If new to Haystack, how did you learn about the school?	<input type="checkbox"/> Yes	<input type="checkbox"/> No	

SESSION AND WORKSHOP

While we make every effort to assign applicants their first choice workshop, due to the high volume of applications for some sessions, applicants are frequently placed in their second choice.

Session #	Studio	Instructor
First Choice		
Second Choice (if applicable)		

ACCOMMODATIONS
Indicate your first and second choice in housing accommodations.

First Choice	Second Choice	*Age (required for housing purposes)
Are willing to stay in gender inclusive housing? <i>Please note that dorm accommodations are gender inclusive.</i>	<input type="checkbox"/> Yes	<input type="checkbox"/> No

*To help us accommodate you, please indicate the nature of any food allergies, disabilities, or medical, or special needs (including sleeping disorders), or reply N/A.

*Are you a Smoker? Yes No

*Answers to these questions will have no bearing on the review process.

FOR OFFICE USE ONLY

Application Fee Rec'd/Date

Credit Card

Check

SlideRoom

Raiser's Edge

Category

Studio | Session

Accommodations

Confirmation Sent

Wait List

Application Fee

Invoice

Notes

Visiting artists and the Haystack Fab Lab augment the sessions and are not dedicated workshops. Students do not apply for either.

Providing support to students has tremendous impact, and we are very proud of the endowed scholarship and fellowship funds, and partnerships with individuals and institutions, that have been created at Haystack:

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

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)

Southwest School of Art Fellowship
Established in honor of Paula Owen
by Johnny Clay Johnson
(Awarded by Southwest School of Art)

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 and Martha Bergman Scholarship

Bingham Scholarship Fund for Maine Students

Mary Beasom Bishop and 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

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
(Awarded to two students)

Peninsula Area Scholarship

Parker Poe Scholarship

Elena Prentice Scholarship
(Awarded to six students of color)

Francis William Rawle Scholarship

Barbara Rockefeller Scholarship

Samuel and Eleanor Rosenfeld Scholarship
in Fiber

Samuel and 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

Bunzy Sherman 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 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*

FELLOWSHIP \$40,000

- Tuition
- Room & Board for a one- or two-week workshop
- Travel Stipend

SCHOLARSHIP \$30,000

- Tuition
- Room & Board for a one- or two-week workshop

CURRENT YEAR SCHOLARSHIP \$1,745

- Tuition
- Room & Board for a two-week workshop



The traditions were hers to change by Marissa Saneholtz, 2017. Photo by Lucy Plato Clark

SCHOLARSHIP PROGRAM

Application deadline: March 1, 2020

Haystack supports approximately 25% of all summer workshop attendees with scholarships that provide room, board and tuition to over 120 students annually. Scholarship recipients are responsible for their travel expenses, shop fees, and materials. Our general application fee of \$50 must accompany scholarship applications. Haystack assembles independent committees to select scholarship recipients through a competitive review process, open to those who are 18 years of age or older. The most successful applications are focused, well written, and carefully prepared. In advance of preparing your application we strongly encourage reviewing the extensive list of Frequently Asked Questions on our website. Applicants who do not receive funding and wish to be considered in the general application pool can indicate this on their application.

Scholarship applications must be submitted online and applicants may apply in as many of these areas for which they qualify. Only completed applications will be considered.

Please visit our website for full details on our scholarship program and application guidelines.

Apply online at haystack.slideroom.com

WORK STUDY SCHOLARSHIPS

The largest portion of our scholarship program, work study students, assist with a variety of different jobs ranging from working in the kitchen, housekeeping, grounds maintenance, administration, and other special projects, in exchange for tuition, room and board.

As an outgrowth of our commitment to creating a culture of diversity, equity, and inclusion, Haystack offers a series of dedicated work study scholarships for students of color. Individuals with Black, Latinx, Asian, or Native American ancestry are encouraged to apply.

TECHNICAL ASSISTANT SCHOLARSHIPS

In exchange for tuition, room and board, technical assistants provide support to workshop faculty, shop supervision, and facility maintenance. Technical assistants must be well familiar with equipment and processes of particular studios.

A full listing of available technical assistantships may be found on our website: haystack-mtn.org.



RESIDENTIAL HIGH SCHOOL PROGRAMS

Haystack's high school programs include *Student Craft Institute* (1984) and *Studio Based Learning* (1995) and have served over 4,000 students from throughout the state of Maine. Additional programs include community-based artist residencies, partnerships in the local schools, and a mentorship program for area teens.

Providing opportunities for young people in our community, similar in content and quality to those being offered to individuals from around the world during our core summer season, is central to the school's mission. In order to ensure accessibility, Haystack underwrites local programs almost entirely, through the generosity of individual and foundation support and our annual fund.

This past year Haystack also launched our first dedicated program for LGBTQ teens, in partnership with OUT Maine. Celebrated LGBTQ artists from around the country taught workshops in ceramics, wood, fiber, metals, graphics, and blacksmithing, with 70 students from across the state of Maine taking part. The goal of this three-day program was to empower and inspire young people to see themselves in their fullest capacity while modeling an open and out life in the arts. Major support for OUT Maine was provided from the National Endowment for the Arts with additional underwriting from individual donors. Haystack and OUT Maine will run this program again in 2021.



PUBLIC PROGRAMS

PRESENTATIONS AND END OF SESSION AUCTIONS

Coinciding with each of our summer sessions (1-6), Haystack faculty and visiting artists give presentations on their work, sharing ideas and influences with members of our community. These presentations take place at 7:00 pm on selected evenings in the Gateway auditorium. We also welcome visitors to attend studio walk-throughs from 4:30-6:00 pm and end-of-session auctions, which help raise funds for scholarships and studio improvements.

A full schedule of public program dates are available from Haystack and may also be found on our website. Public programs are free and open to the public.

CAMPUS TOURS

A weekly, guided tour of the Haystack campus is offered throughout the summer on Wednesdays starting at 1 pm and lasting approximately one hour. Dates for 2020 campus tours begin on June 3 and conclude on August 26. A small fee is charged for the tour and visitors meet at the entrance to Gateway auditorium. Nearly 500 visitors take part in these tours annually.

Out of respect to students and faculty, studios are strictly closed to visitors with the exception of guided campus tours. People who visit on non-tour days must check in at the main office and may only walk down the central staircase, as well as visiting the school store. For safety and environmental impact the Haystack shoreline is closed to visitors.

For more detailed information on campus tours please contact Haystack.

SUMMER GALA AND PRIVATE AUCTION

Haystack's Summer Gala & Private Auction is our biggest fundraiser of the year and helps support scholarships and community-based programs. This special evening takes place on campus with a catered reception on the deck overlooking Jericho Bay, followed by dessert and a live auction, making this a memorable summer evening. Haystack's Gala & Private Auction will take place on July 10, 2020 and limited seating is available.

For information on tickets and to be added to the mailing list please contact Haystack.



THE FAB LAB

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.

Fab Labs, an educational outreach component of MIT's Center for Bits and Atoms, are an international network of over 2,000 small-scale digital fabrication facilities that spans 100 countries and 24 time zones. Fab Labs provide connection to a global community of learners, educators, technologists, researchers, makers, and innovators. In 2016, the Haystack Fab Lab was recognized with the Distinguished Educators Award from the James Renwick Alliance, the first ever given to a program for pioneering contributions to craft education.

The Fab Lab complements our existing programs and is available to all students. No prior experience is required and a dedicated, one-time fee will be charged to participants using the Haystack Fab Lab. Each session Haystack also invites two people to serve as Fab Lab residents, by partnering with MIT, Harvard Graduate School of Design, University of Virginia, RISD, AS220, and other Fab Labs around the world. These residents provide unique perspectives in the areas of digital design, fabrication, and craft to workshop participants and faculty at the school. The culture found in the Haystack Fab Lab is one of experimentation, risk taking, and collaboration.

For additional information about the Haystack Fab Lab, including machine specifications and capabilities, please visit our website or contact fablab@haystack-mtn.org.

Community Outreach

During the winter months, the Haystack Fab Lab serves as a vital resource for community-based education, outreach and digital fabrication training. We have been building capacity to expand our work within the local school system on Deer Isle and around the broader Blue Hill Peninsula, by integrating digital technology and design proficiency into area classrooms. We are pleased to announce that this season will also mark the third year of a paid internship program for area high school students. Fab Lab Interns have been trained in digital design and fabrication tools, allowing them to provide technical support to workshop participants while also gaining invaluable experience from Fab Lab residents.

2020 FAB LAB RESIDENTS

Fab Lab Residents are experts in their respective fields and come to Haystack from partnering labs across the country and internationally. Invited to work for the school each session, Fab Lab Residents provide one-on-one consultation, small group tutorials, and demonstrations, while modeling advanced workflows and processes related to their own work.

SESSION 1

Olga Geletina
Humbi Song

SESSION 2

Sigríður Helga Hauksdóttir
Margrét Óskarsdóttir

SESSION 3

Jake Read
Sean Hickey

SESSION 4

Shaunta Butler
Ryan McDermott

SESSION 5

Elliot Clapp
Lara Henderson

SESSION 6

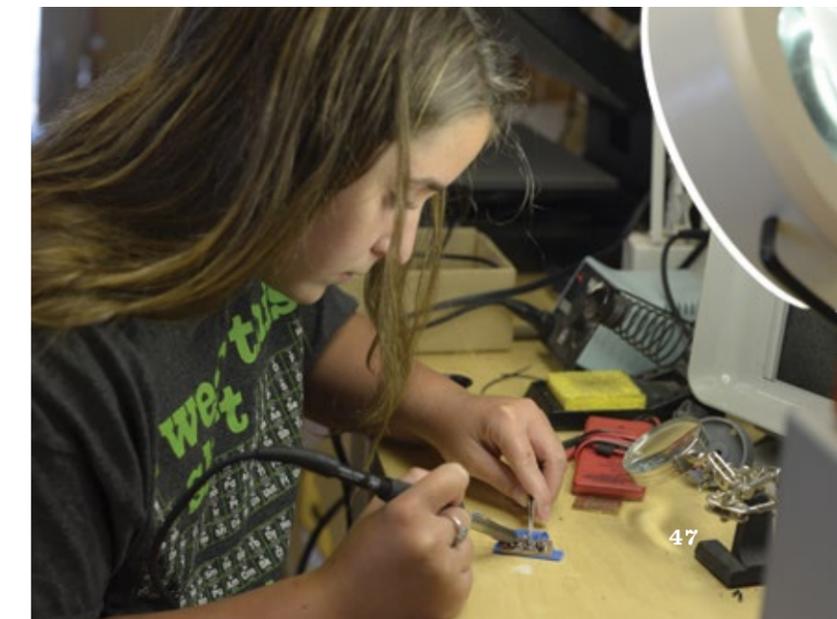
Tom Lutz
Will Lutz

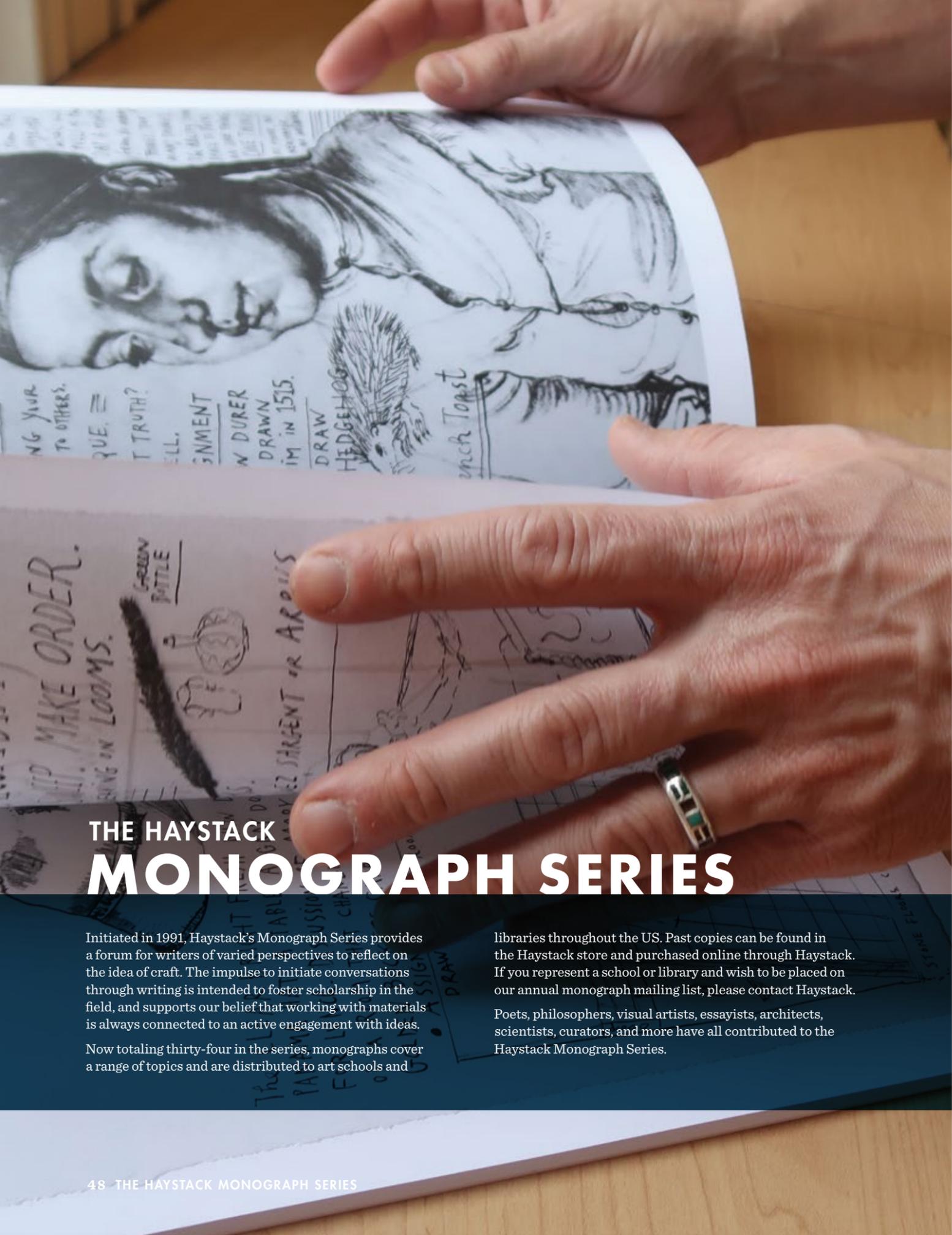
In partnership with The Center for Bits and Atoms, Massachusetts Institute of Technology

**THE CENTER FOR
BITS AND ATOMS**
Massachusetts Institute of Technology

FACILITIES

- | | |
|----------------------------------|---------------------------------------|
| 3D Printers | Design Computer Workstations |
| 3D Scanners | Digital Embroidery Machine |
| Laser Cutters | Electronics and Soldering Workstation |
| CNC Mills and Routers | Molding and Casting Workstation |
| Digital Blade Cutters | |
| Inkjet and Large-format Printers | |





THE HAYSTACK MONOGRAPH SERIES

Initiated in 1991, Haystack's Monograph Series provides a forum for writers of varied perspectives to reflect on the idea of craft. The impulse to initiate conversations through writing is intended to foster scholarship in the field, and supports our belief that working with materials is always connected to an active engagement with ideas.

Now totaling thirty-four in the series, monographs cover a range of topics and are distributed to art schools and

libraries throughout the US. Past copies can be found in the Haystack store and purchased online through Haystack. If you represent a school or library and wish to be placed on our annual monograph mailing list, please contact Haystack.

Poets, philosophers, visual artists, essayists, architects, scientists, curators, and more have all contributed to the Haystack Monograph Series.

PUBLICATIONS



The Sacred is the Mundane: Notes on Some Categories by 2018 Visiting Artist Sheila Pepe, is the most recently published edition in the Haystack Monograph Series.

Craft and Legacy: *Writing a history, preserving a field*

THE 35TH INSTALLMENT OF THE HAYSTACK MONOGRAPH SERIES

Later this year we will be publishing the proceedings from the 2019 Haystack summer conference, *Craft and Legacy: Writing a history, preserving a field*, which was presented in partnership with the Center for Craft. The conference was designed to address some of the most vital questions facing the preservation and legacy of the American Craft field from three related perspectives—artists, collection building, and museums/cultural institutions. The event brought together twenty-one speakers to serve as models for developing best practices in addressing larger questions of legacy and fostering an expanded resource network for colleagues from across the country.

Contributors

- Elisabeth Agro
- M. Rachael Arauz
- Nora Atkinson
- Marisa Bartolucci
- Cornelia Carey
- Squeak Carnwath
- Sarah Carter
- Cinnamon Catlin-Legutko
- Lee Eagle
- Leslie Ferrin
- Jim Grace
- Diana Greenwold
- Douglas Heller
- Katya Heller
- Elizabeth Hulings
- Garth Johnson
- Priya Khanchandani
- Mark Leach
- Kathleen Mangan
- Daniel Minter
- Meaghan Roddy
- Mary Savig
- Rebecca Sive
- Cindi Strauss
- Folayemi Wilson
- Marilyn Zapf



WE ARE HAYSTACK

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Mary B. Bishop
(1885–1972)

FOUNDING DIRECTOR

Francis S. Merritt
(1913–2000)

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Arline Fisch
Wayne Higby
Richard Howe
Lissa Ann Hunter
Marlin Miller
Eleanor Rosenfeld
Claire Sanford
Cynthia Schira

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Eugene Koch
Facilities Director
Walter Kumiega
Operations Manager
James Rutter
Fab Lab Coordinator
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CFO
Tom Smith
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