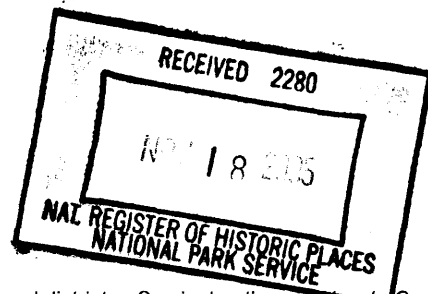


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



1769

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Haystack Mountain School of Crafts

other names/site number _____

2. Location

street & number 89 Haystack School Drive N/A not for publication

city or town Deer Isle N/A vicinity

state Maine code ME county Hancock code 009 zip code 04627

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

[Signature] 11/14/05
Signature of certifying official/Title Date

Maine Historic Preservation Commission
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register. See continuation sheet.
- determined eligible for the National Register. See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): _____

Signature of the Keeper

Date of Action

[Signature]

12-23-05

5. Classification

Ownership of Property
(Check as many boxes as apply)
 private
 public-local
 public-State
 public-Federal

Category of Property
(Check only one box)
 building(s)
 district
 site
 structure
 object

Number of Resources within Property
(Do not include previously listed resources in the count.)
Contributing Noncontributing

34	2	buildings
		sites
1	4	structures
1		objects
36	6	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)
N/A

Number of contributing resources previously listed in the National Register
None

6. Function or Use

Historic Functions
(Enter categories from instructions)
EDUCATION / School

Current Functions
(Enter categories from instructions)
EDUCATION / School

7. Description

Architectural Classification
(Enter categories from instructions)
MODERN MOVEMENT

Materials
(Enter categories from instructions)
foundation CONCRETE
walls WOOD / Shingle
roof WOOD / Shingle
other WOOD (decks)

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

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MATERIALS, continued

Foundation: WOOD / Log (posts)

Walls: WOOD / (sheathing boards)
METAL / Steel

Roof: SYNTHETICS / Rubber

DESCRIPTION

Haystack Mountain School of Crafts is comprised of thirty-six buildings, linked by walkways and decks, situated on the southern slope of a craggy knoll, on Stinson's Neck, an appendage which is connected to the northeast corner of Deer Isle, Maine. Edward Larrabee Barnes started designing this campus in 1959 and construction of the nucleus of the campus containing 26 buildings was undertaken over the following two years. Since that time studios, bunkhouses, an auditorium, and library and store building have been added, all overseen by Barnes. While the individual buildings are modest in scale, muted in color, and simple in design, it is their siting and orientation, the repetition of forms, and the relationship between the natural and built landscapes that have resulted in a campus of architectural and artistic distinction.

The Haystack Campus occupies forty-two acres of oceanside land. The school's buildings are clustered on approximately eight acres that slope steeply to the edge of Jericho Bay. The remainder of the land is given over to nature trails, a narrow dirt access road and a small parking lot on level ground at the top of the hill. From the parking lot a maintenance road circles through the woods intersecting the campus at only three points, all at the northern edge of the campus proper. Access to the buildings is generally accomplished on foot. From the parking lots, paths laid out on the exposed bedrock head south through the Gateway building and down the wooded hill to the office, which marks the point of departure for the campus cluster. From this point forward, the school structures are accessed via raised walkways and connected decks. Perched on the edge of the hillside, the campus 'floats' above the natural landscape.

The Haystack landscape was designed to take advantage of the sloping site's ability to provide a view of the bay from multiple vantage points. At the center of the campus is the main staircase, which is oriented along a north to south axis. This structure descends 142 steps from the head of the campus to the flag deck perched over the water's edge almost fifty feet below. With the exception of the office modules, all of the campus buildings are located on decks or walkways that connect at right angles to the main staircase. Tall pines, craggy outcrops, and soft green ferns and lichens lie undisturbed around, between and under these wooden structures. At every turn the dark islands and the sparkling blue water of the Deer Isle Thorofare form a backdrop to the campus palate. Airy structures with wide sliding doors and outdoor studio decks meld many of the interior and exterior

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spaces, while ribbon windows, cube-like cabins, and canyons in pine create and frame an ever changing patchwork of particular views.

The uppermost (northern) rank of buildings on the east side of the staircase consist of the dining deck, dining hall and kitchen, pantry, and six cabins positioned on alternate sides of the walkway. To the west at this elevation is the clay (ceramic) studio and associated kiln pad and decks, the wood shop, and maintenance building. The next (lower) walkway leads east to the metal shop, fiber studio and graphics studio, each with an outside work deck. Farther down the hill the next walkway extends to the west and provides access to four cabins and a bath house. Another north-to-south staircase is located next to the bath house and leads to a yet lower, west-stretching walkway off of which six additional cabins are situated. The southernmost rank of buildings, the faculty cabins, are approached from the last walkway to the east of the main staircase, just above the flag deck. Only five major campus buildings, in addition to the Gateway complex, are located apart from the elevated deck system. These are two faculty cabins (and a free-standing deck) located to the northeast of the dining hall, a visiting artists' cabin, located northwest of the maintenance shop, and a hot shop and a cold-working shop (glass studios), both located near the parking lots.

Barnes used two types of structural units to form the basis for each of the buildings at Haystack: the studio module and the cabin module.¹ Both share the same cedar shingle walls and peaked roofs that meet at clean corners without overhang or trim. All the buildings are supported on wooden posts set on concrete piers sunk deep into the ground. On some of the larger or higher examples the posts are cross-braced to the sill plates.

The fundamental design module used by Barnes was a ten feet wide by sixteen feet long stud-framed structure that is two-stories in height on one side and one story in height at the opposite side, with a single pitch roof running parallel to the shore (and by virtue of siting, to the wooden walkways). In the cabin modules triangular windows occupy the upper side-walls of each structure. A plain, painted entrance door is set on the one story wall and ribbon windows are positioned in the lower half of the taller walls. This ten by sixteen foot unit was used in its single width form by Barnes in only two of the campus structures: the original office at the head of the staircase and the pantry northeast of the kitchen. The most common form, however, is the two module cabin, with a footprint of twenty by sixteen. There are eighteen examples of the two-module units, including the new office, fifteen cabins and the original office and pantry, both of which were expanded from the single module form. Each of the fifteen cabins is furnished to provide sleeping quarters for one, two, or three people per side (or per module). The single units, and some double units, include small bathrooms, while the remaining doubles and all the triple units are not plumbed. There are also two dormitory units, consisting of three conjoined modules (without any interior partitions) and a bank of six sleeping modules that provide faculty accommodations. The cabins and dormitories are always situated so

¹Barnes referred to the latter as 'sleeping units' and the two terms will be used here interchangeably.

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that the short entrance walls face the walkways (regardless of whether the building is located to the north or south of the walkway).

The studio buildings and dining hall and kitchen are comprised of slightly more complex and larger modules. The footprint of a single studio unit is ten feet wide and thirty feet long, oriented north to south. Half of this length is one story in height with a flat roof topped with an EPDM (ethylene propylene diene terpolymer) single-ply rubber roofing membrane. The second half of the building features the same single-pitch peak roof found on the cabin modules. (Thus, a studio module is a cabin module with a flat-roof unit appended to its length.) On each of the studio units the two story section of wall faces north and the second story is filled with large, rectangular plate glass windows. By default, the flat-roofed section of the studios face south, and ribbon windows provide views to face the sea. In general, large exterior mounted sliding doors are positioned on the end walls. As with the sleeping units multiple studio modules were combined to create specific workshops. At present, the wood, clay and graphic studios and dining hall are each five modules wide, the fiber studio is four modules wide, and the metal studio consists of three units. The kitchen, which is actually a continuation of the dining hall, is two modules wide, but unlike the other studio units, the two-story section of this part of the building faces south.

Each large window unit in the studio buildings consists of one full-height fixed pane next to two half-height panes, of which the bottom pane is hinged as an in-tilting awning sash. This same sash is found at the lower, right-angle corner of the triangular, side-wall peak windows on the cabins, and as one-third of each section of ribbon windows. All the windows are set in wood frames, and divided by thick wooden muntins. Unless otherwise noted, the interior of the buildings are unfinished; exposed rafters, studs, plates and posts provide the backdrop for simple wooden furniture.

The Haystack Mountain School of Crafts is nominated to the National Register as an historic district with 34 contributing buildings, 1 contributing structure, and 1 contributing object. There are also four non-contributing structures and two non-contributing buildings. Contributing buildings are those structures that were designed by Barnes, fall within the original campus cluster (i.e. adjacent to the main staircase), are composed of module-based units, or exhibit the characteristic wood shingle siding. The following inventory and brief descriptions are arranged geographically, starting at the north (top) end of the campus and continuing south. The last six resources in the list are set outside the campus nuclei, and are thus described in relationship to each other.

Inventory

1. Gateway Auditorium, 1979, enlarged 2004. School Store/Library addition (with David Cheever), 1997. Contributing building.

The Gateway Auditorium was designed by Edward Larrabee Barnes in 1979 to provide an interface between the private studio and residence spaces and the curious public. As the campus was originally designed, the dirt access road brought any visitors directly to the top of the staircase; however, the school sought to minimize distractions and encourage creativity. The Gateway

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Auditorium building is positioned just south of the parking lot, at the top of the hill. Foot paths funnel pedestrians through the open foyer and down towards the campus. However, visitors are generally greeted at the School store and asked not to disturb the students.

The Gateway complex consists of three inter-connected units: the Auditorium to the west, the roofed foyer deck at the center, and the School Store and Library to the east. The Auditorium is a rectilinear structure set on concrete piers and cantilevered over the ground. The roof of the structure pitches slightly down from north to south, and the southern wall is marked by three sets of floor to ceiling windows. The entrance to the auditorium is located on the western side of the foyer, and a second entrance is accessed via a ramp along the north wall of the building. On the interior the gateway exhibits the same open rafter ceilings found in other campus buildings, but the east and north walls are clad with wood sheathing. In 2004 the building was expanded by one bay to the west. Although the interior space is open throughout the Auditorium, the walls of this western bay are finished with fabric display board and used as an exhibition space.

The western edge of the complex contains the School Store and Library. This section was built in two stages. The first bay, (which contains no windows on either the north or south facade) was constructed in 1979 and used at that time for storage. In 1997 three bays of a design very similar to the Auditorium, were added to the east end of this unit. Presently, the west end of the building serves as the school store and the east end is outfitted as a library and reading room.

2. Hexagonal Platform, 1987. Non-contributing structure.

This is a small, hexagonally shaped wooden deck is located in the trees to the east of the bedrock path that leads from the Gateway complex to the main staircase. Installed in 1987, it is used occasionally for small performances, but is not part of the Barnes campus design.

3. Main Office, south, 1960/61, enlarged late 1960s. Contributing building.

The Main Office, south module is located at the top of the staircase on the west side of the deck. This is a south facing double-module unit that houses a portion of the campus administrative facilities. Originally designed as a single-module building, a second module was added on the west side in the late 1960s.

4. Main Office, north, 2003. Contributing building.

Constructed in 2003, in consultation with Barnes, this double module office building is the mirror image of the south office building. It too is located on the west side of the staircase, just to the north of the earlier office, and it faces north.

5. Bell Tower, 1968-9. Contributing object. George Greenamyre, sculptor.

The Bell Tower is a twenty-foot tall sculpture installed on the ground just to the north of the northwest corner of the deck between the Dining Hall and main staircase. The steel tower is shaped

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like large, but rectilinear, Irish pipe set on a flared metal base. The un-coated metal has weathered, slightly corroded patina. The small, hand-pulled bell sits in the flute's air chamber. This was the first public commission of Massachusetts sculptor George Greenamyre, (1939 -), a faculty member at the Massachusetts College of Art.

6. Dining Hall/Kitchen, 1960/61, renovated 1994, 1995. Contributing building.

The dining hall is a north-facing, five module studio unit located on the west end of the first eastern-extending walkway. A large deck is positioned between the main staircase and the western end of the dining hall complex. The interior of the building is entered through a sliding door positioned on the west side wall in the flat-roofed section of the building. When slid open it exposes a traditional pedestrian door in to the interior. The northeast corner of the dining hall features a large, concrete-block masonry unit with a concrete-block mantle and a steel-faced, brick-lined firebox. The breastwork above the mantle is not as high as the lower sill of the windows on the north elevation of the building, and the concrete-block chimney rises in profile in front of these windows. Above the roof line the chimney is faced with granite cobblestone veneer. The floors are wide, knotty pine boards, and the interior walls are covered with un-painted, diagonally-laid pine boarding. The floor plan is open, and a large (3" x 12") wooden carrying beam supported by four interior posts marks the transition from the flat roofed to the peaked roof portions of the space. A second door is located in the north wall near the interior wall that separates the dining room from the kitchen.

The two-module kitchen unit is located on the east end of the dining hall, and faces south. In 1994 a series of walk-in refrigerators were built under the platform on which the kitchen and dining hall sits. These units, which are accessed from a staircase at the east end of the building are sided with vertical pine sheathing painted gray to match the weathered appearance of the cedar shingles. The exterior walls of the rooms holding the refrigerators are positioned interior of the stilts that support the building platform.

7. Pantry, 1960/61. Contributing building.

Located on the north side of the uppermost, east stretching walkway, the pantry is a north facing double module building. The west module, which was completed in 1960/61, is used to store dry goods. The east module was added in 1991 to provide a universally accessible bathroom.

8. Student Cabin 1, 1960/61, renovated 1991. Contributing building.

The most westerly double-module sleeping unit on the uppermost walkway was originally intended to house the School's director, but after the construction of the Director's Cabin it was used to house students. In 1991 this cabin was renovated and made universally accessible.

9. Student Cabins 2/3, 4/5, 6/7, 8/9, 10/11, 1960/61. Five contributing buildings.

These are five individual structures containing ten numbered sleeping units. Cabin 2/3, 4/5 and 8/9 are on the south side of the walkway and face south: the remaining units are on the north side of the walkway and face north. Each of these units, which house either one or two students per side,

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are equipped with small bathrooms.

10. Director's Cabin, 1960/61, and
11. Staff Cabin, 1960/61. Two contributing buildings.

The location of the Director's and Staff Cabin belie their function as non-public, non-instructive structures. These two buildings are accessed via a foot path that leaves the dirt road just north of the pantry. While identical to the two-unit cabins, neither of these staff buildings have interior partitions, although they both have bathrooms. Interestingly, these are the only two buildings that are not oriented north or south: both of these cabins face due east.

12. Deck at Director's Cabin. 1980s. Non-contributing structure.

Next to the Director's Cabin is a large but low wooden deck. This free-standing unit was installed as a tent platform in the 1980s (for staff use), and is not part of the Barnes campus design.

13. Staircase, Walkways and Flag Deck, 1960/61, rehabilitated 2004. Contributing structure.

The 142 step staircase forms the spine of the Haystack Campus, and along with the walkways and decks, provides the school's transportation and social corridors. They also access the building platforms, and both visually and technically enable the campus to float above the slope. The walkways are generally only wide enough for two people to walk abreast, while each deck may be almost as large as the adjacent studio(s). The intersection of either a walkway or deck with the staircase provides regularly spaced landings. Additional small flights of stairs are positioned at grade changes along the walkways. Railings for each of these platforms are made of simple three by six inch posts set on end, with the top ends cut at a gentle angle. Two by six inch boards, laid on the flat, are attached to the posts and function as connecting railings.

In 2004 the first two sections of the main staircase below the Clay Studio were reconstructed due to extensive wear. Neither the design nor the materials (spruce) used in the reconstruction deviated from the original.

14. Clay Studio and Kiln Deck, 1960/61, enlarged 1979 and 1990. Contributing building.

The Clay, or ceramics, Studio is one of the original studio buildings constructed in 1960/61. The studio is located on the first extension west of the main staircase. Between the studio and the main structure is a wide deck, which narrows to a walkway across the southern facade of the building and then wraps around to another deck on the west. This building is comprised of five north-facing studio modules. In 1979 an addition was made to the northwest corner of the building to house the ceramic kilns. This square addition has a concrete foundation covered by a corrugated, single pitched steel roof: there are no side walls. The roof is supported on steel columns that angles down from south to north. A wood framed Glaze Room was also added in 1979 to the northeast corner of the studio. This addition is a south-facing, two-module unit, positioned so that the flat roofed portion of the addition separates the north facing peak of the original building from the peaked section of the addition. The peak of the roof of the addition is located on the same east-west plane as the facade

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of the south office building, although it is positioned at a lower elevation. In 1990 a small, shed-roofed room was appended to the remaining three-module wide northern edge of the original studion. This addition, which provides storage and work space, appears to have reduced the size of the kiln deck. As with the other large studio buildings, the interior of the main Clay Studio is a large open space punctuated by support columns at the edge of each modular section.

15. Wood Studio, 1964, enlarged 1993. Contributing building.

The Wood Studio is located to the west of the deck attached to the Clay Studio. This is a north facing studio building, four modules wide, with two large sliding doors that open onto a deck and walkway that extend off the west side of the deck shared with the Clay Studio. Originally designed as a three-unite module, the Wood Studio was widened by one module in 1993. This open plan building contains numerous large shop tools and work benches, all of which can be re-arranged to accommodate specific projects.

16. Maintenance Building, 1993. Contributing building.

The Maintenance Building is located on the north side of the small deck off the Wood Studio. This building is neither a cabin nor a studio but a modified combination of the two. The structure is essentially a south-facing, three-bay cabin unit with a large sliding door facing the deck to the south. The only fenestration are ribbon windows on the north wall. The Maintenance Building was originally situated at ground level (the dirt road runs along the north side of the building), between the Wood and Clay Studios. It was raised and moved over into its present location in 1993.

17. Metals Studio, 1960/61, renovated 1988 and Dye Shop, 1974, renovated 1993/2005.
Contributing building.

The Metals Studio is the western most studio on the second walkway east of the staircase. This is the smallest of the studios, only three modules wide, and unlike the adjacent units, the primary sliding door is located on the north elevation, under the large windows. The Metals Studio was updated in 1988 with new work spaces, ventilation, exhaust hoods and lighting. In 1974 a Dye Shop was installed under the Metals Studio. This small space, nestled against the natural slope, is accessed via a staircase that leads from the deck between the Metals and Fiber Studios to a small deck outside the Dye Shop. The walls of the Dye Shop are of vertical wood sheathing boards set inside the wooden posts that support the studio above. Large, painted exterior sliding doors connect the studio to its deck. As with the studio above, the Dye Shop was renovated in 1993 with new floors, counters and ventilation. A small storage area is also incorporated into the rear section of the Dye Shop.

18. Fiber Studio, 1960/61. Contributing building.

Located on the second eastern walkway, between the Metals and Graphics Studio, the Fiber Studio is a structure comprised of four north-facing studio units. The studio contains exterior sliding doors on both the east and west walls, and a walkway wraps around the southern edge of the building to provide access to the deck and studios beyond. On the interior, the Fiber Studio has a small loft space for storage, and mobile partition walls that are used to create storage for the studio's

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looms when they are not in use.

19. Graphics Studio, 1964 expanded 1980s, 1993 and Photo Lab, 1972. Contributing building.

The Graphics Studio is the last building on the second eastern walkway, and is separated from the Fiber Studio by a deck. Originally built as four-module studio unit, a shed addition was added to the northeast corner of the building in the 1980s. This shed was subsequently reconfigured as a fifth-module in 1993, at which time a new deck space was added on the east. The original eastern exterior wall is still in place and serves as the only partition wall in the structure. In 1972 a dark room, known as the Photo Lab, was installed under the Graphics Studio in a similar manner to the Dye Shop. The Photo Lab is reached via a staircase attached to the south edge of the deck between the Graphics and Fiber Studios.

20. Student Cabins 12/13 and 14/15, 1960/61. Two contributing buildings.

These two, double-module sleeping units are the first buildings encountered on the second west-stretching walkway. Both units face south, and are positioned on the south side of the walkway. These cabins do not have bathrooms.

21. Staff Cabin 26/27, c. 1986. Contributing building.

Added in 1986, this staff cabin is located between the Wash House and Dorm A on the second west-stretching walkway. Although it is an exact replica of the earlier sleeping units, the placement of cabins 26/27 does not reflect the spacing of most of the cabin units, and is somewhat crowded with regard to its proximity to Dorm A. The cabin faces south.

22. Dorm A, (Men's Dormitory) 1960/61. Contributing building.

One of two three-module sleeping units, the men's dormitory faces north from its position at the far western end of the second walkway to the west. The dormitory has an open floor plan and a small loft installed in the upper reaches of the middle module.

23. Wash House, 1960/61. Contributing building.

The Wash House is a two-module building arranged laterally along the grade of the hill between the second and third western walkways. In this structure the two modules were lined up along their narrow edges: the north facing roof of the lower module (women's bath room) is continued along the plane of the upper module (men's bath room). The upper bathroom is accessed from the second western walkway, while the lower bathroom opens onto a deck positioned two-thirds of the distance down the connecting north-south stairs. Each unit contains showers, sinks, and toilets.

24. Dorm B, (Women's Dormitory), 1960/61. Contributing building.

One of two three-module sleeping units, the women's dormitory faces south from its position at the bottom of the secondary north-south stairs. This is the most eastern unit on the third west-stretching walkway, and it faces south. The dormitory has an open floor plan and a small loft installed

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in the upper reaches of the middle module.

25. Student Cabins 16/17, 18/19, 20/21, 22/23, 1960/61. Five contributing buildings.

These are four individual two-module structures containing eight numbered sleeping units. Cabin 16/17, 18/19 and 22/23 are on the south side of the walkway and face south: unit 20/21 is on the north side of the walkway and faces north. Each of these units is designed to house either two or three students per side, and do not have bathrooms.

26. Student Cabin 24/25, 1980s. Contributing building.

The most recent addition to the sleeping units on the third western walkway, cabin 24/25 is a two-unit module located on the north side of the walkway. The building faces north and is located between cabins 16/17 and 18/19.

27. Faculty Cabins, A,B,C,D,E, Faculty Lounge, 1960/61 and F, G, 1987. One contributing building.

Occupying a somewhat private spot on the lowest walkway to the east, the faculty cabins are a series of connected modules that provide sleeping quarters and a lounge for the faculty. The original structure is a south-facing, six-unit module with an attached deck to the east. In 1987 an additional two-module cabin was added on the east end of the deck, and one of the original faculty rooms was converted into a lounge area.

28. Visiting Artist Studio, 2004. Contributing building. With architect Eric Chase.

The Visiting Artist Sstudio is the last structure with which Barnes was directly involved; he developed the concept for the building and consulted on the plans, which were drawn by Eric Chase of Brooksville, Maine. This building is not adjacent to the main staircase, but was built on the site of one of the original, utilitarian construction buildings that had been used first as the school store, and then as a visiting artist studio. In 2004 this structure was relocated off campus, and the present Visiting Artist Studio erected in its place.

As befits its function as both a residence and work space for a visiting artist, this building combines the form of a sleeping unit (single pitch roof reaching to a two-story height), with the detailing of a studio. Sliding, exterior doors are located on the east and west side walls, whereas the south wall contains ribbon windows, and the upper section of the north wall features the large studio windows. On the interior a loft is located below the north windows. In size, however, this studio measures 24 x 32 feet, which reflects the dimensions of neither the studio nor cabin modules. The structure is flanked by a small entry deck and walkway (to the dirt road) on the east and a larger (24 x 24) deck on the west. Although this building is neither module based, nor located within the campus cluster, it is considered contributing because it consciously and purposefully combines the elements of the studio and sleeping modules into a new form representing an integrated function. Its location in the woods is appropriate: had this studio been located within the campus cluster it would have confused the design vocabulary already established therein.

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29. Hotshop, 1979, enlarged 1995. Non-contributing building. (David Cheever).

Located on the northwest shoulder of the dirt access road, the Hotshop and Glass Coldworking Building form a small complex dedicated to glass blowing. The Hotshop was designed by David Cheever, (a Haystack Trustee) with oversight by Barnes, and is atypical of the Haystack building form. It is a corrugated steel structure (side walls and roof) situated on a concrete foundation, with a complex roof line and two lean-two sheds attached to the corners of the north elevation. A multi-level wood deck and staircase provides access to large, sill to plate, sliding doors on the south elevation. A similar sliding door is positioned on the north elevation, between the sheds. When both doors are opened, the workspace extends from the front deck through the building, into the courtyard between the sheds and into the Glass Coldworking Building (see below).

Both the materials and the location of the Hotshop are related to its function as a glass-blowing studio. For safety it was located far from the wooden structures at the campus center. While the scale of the building is comparable with the other studio buildings, and it is sited artfully, due to its non-modular form, and the use of metal siding and roofing, this structure is classified as a non-contributing resource.

30. Glass Coldworking Building, 1995. Contributing building

The Glass Coldworking Building is a small, wood-shingled structure that is an exact replica of the Maintenance Building. It faces north, away from the Hotshop, and contains a single, sliding door on the south wall and ribbon windows on the north wall. Although not located in the campus cluster, due to associated function with the Hotshop, this building is considered contributing because it shares the same scale, detailing and material as the studio and sleeping units.

31. Staff Cabin (temporary), c. 1960. Non-contributing building.

This small, rectangular building is sided with wood shingles, set on concrete blocks, and has an almost flat single pitch roof. Erected as a construction building (to store blueprints and supplies while the campus was built), it has periodically been used a storage building or staff sleeping quarters. It is located between the Hotshop and the access road.

32. Water Tank, 2001. Non-contributing structure.

Located north of the staff cabin and west of the parking lot is a large, ground level steel water tank, installed in 2001.

33. Wastewater System, 2001. Non-contributing structure.

The wastewater system consists of a series of pipes that gravity feed all the wastewater and gray water to the base of the slope, from where it is pumped up the hill to a series of septic tanks and peat beds.

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1959 - 2004

Significant Dates

1960-61
1964
1969

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Barnes, Edward Larrabee Barnes, architect

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or a grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
 - Federal agency
 - Local government
 - University
 - Other

Name of repository: _____

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SIGNIFICANT DATES, continued

1974
1979
1990
1993
1997
2003-04

STATEMENT OF SIGNIFICANCE

The Haystack Mountain School of Crafts in Deer Isle Maine is an integrated complex of wooden buildings designed by New York architect Edward Larrabee Barnes starting in 1959. The complex, which contains craft studios, bunkhouses, administration buildings, and a dining facility, is simultaneously cleaved to and floats above a steep hillside overlooking Jericho Bay and the Deer Isle Thorofare. The campus, which references local traditions of vernacular architecture all the while creating a sculptural form that is an inspired illustration of architecture as craft, was recognized as an outstanding example of Modernist architecture by the American Institute of Architects in 1994 with the presentation of their Twenty-Five-Year Award. Described as a property that, in only three decades, "has acquired the status of a New England classic," the Haystack Campus is heralded as among Barnes' greatest achievements. (Campbell, 1989, p. 1). This historic district, which contains over 35 buildings and structures is nominated to the National Register of Historic Places at the national level of significance for its architectural achievement under Criterion C as a property that possess high artistic values, and is the work of a master architect. Criterion Consideration G also applies by virtue of the property's recognized exceptional importance within the field of modern architecture.

The Haystack Mountain School of Crafts was founded in 1950 by a group of craft artists, supported by Mary Beasom Bishop, near Haystack Mountain in Montville, Maine. The school offers intensive studio-based workshops in a variety of craft media including clay, glass, metals, paper, black smithing, weaving, and woodworking. Over the past 50 years, the school has created international workshops and conferences, held innovative sessions for high school students and local residents, and established a visiting artists program. The original campus was situated on an old farmstead and initially consisted of a lodge, print shop, pottery shed and a farmhouse that was turned into a wood shop. In the late 1950s the school was uprooted when a new state highway was platted through the campus. Land was located on Deer Isle, and the Trustees of the school hired Edward Larrabee Barnes to design the new campus.

Edward Larrabee Barnes was born in 1915 in Chicago, Illinois. He received his first degree from Harvard University in Architectural History (1938), before enrolling in the Graduate School of Design and receiving his Master of Art in Architecture in 1942. While in this program he studied

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under Marcel Breuer and Walter Gropius, distilling from the latter "functional training in analysis and problem solving," and from the former "an intuitive and almost magical manner of composing buildings." (Robinson, p. 63). After serving in the second World War, he established in 1949 the New York City office in which he practiced until his retirement in 1994. With over 122 recorded commissions to his name it is no wonder that Edward Larrabee Barnes and Associates was recognized by the American Institute of Architects with the Architecture Firm Award in 1980. This award is the highest honor that the American Institute of Architects can bestow on an architecture firm for consistently producing distinguished architecture. In addition, his influence on the more than 500 design professionals that passed through his office is widely recognized, and he taught at Pratt Institute in New York and Yale University in Connecticut. Barnes died in 2004.

Most synopses of Barnes' oeuvre highlight several commissions for which he was best known, including the IBM Corporate Headquarters Building in New York City (1983), the Walker Art Center in Minneapolis (1971, 1984), the Dallas Museum of Art (1983, 1984, 1993), the State University of New York, Purchase Campus (1966-1977), the Thurgood Marshall Federal Judiciary Building (1992), and the Haystack Mountain School of Crafts. The only comprehensive accounting of his work appears in his self-titled retrospective written in 1994. Analysis of this volume indicates that many of his successful, if not well known, projects were those involving campuses or clusters of buildings - a venue in which his Modernistic designs could be executed to their full potential. Here too, Haystack tops the list, and in addition was described by Barnes as "one of the happiest jobs of my career." (Barnes, p. 70).

Depending on the source, Haystack is characterized as either an example of Barnes' early work (Wiseman) or mature period (Robinson), but all agree that it represented a 'break away from rigid Modernist ethics,' and had a "strong influence on other architects who...were seeking a humane version of modernism." (AIA Architect, 2004; Campbell, 2004) Although Barnes states that the module form for the Haystack sleeping units was derived from an idea he developed while designing a studio in 1950, Robinson asserts that some of his inspiration came from the architect's observation of the continuity of form and material in Greek vernacular architecture during a trip in the late 1950s. The architectural vocabulary that Barnes executed at Haystack centered on expressions of scale, movement, light, procession, and most importantly, simplicity. As opposed to a University campus, the scale of the Craft school was intimate, humanizing, and obtainable. The buildings were module-based designs referencing barn-like vernacular buildings, ornamented only by their inherent geometric forms and their siting on the campus. There are many important relationships, patterns, and analogies established through the design. For example, the relationship of the buildings to the ground is described as 'floating', as if in a marina; the relationship of the buildings to the bay is reflected in the manner in which the peaked roofs mimic the sails on the bay; and the pattern of the buildings to each other are likened to a village connected by streets. Although the cube-like forms are not architecturally organic per se, they reflect the local colors (gray, of the rocks and the water in winter), and materials (wood, cut from trees on the property). The active qualities of movement and procession are evident not in static media such as photographs, but in the campus as experienced. Viewsheds appear as the campus is navigated on foot - down walkways, over the roofs of lower

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buildings, and along the staircase spine towards the sea. Taken individually, the simple, modest buildings are not extraordinary, but as a campus carefully set into Maine's landscape, the results are exceptionally well-crafted.

Cervin Robinson, reporting on the 1980 Firm award in the *AIA Journal* asserts that the Haystack project was pivotal to the development of Barnes' career. He further describes the campus, and the architect's approach to the design challenges as follows:

The experience of Haystack is, on the one hand, of its relationship to the precipitous, wooded hillside and to the sea, and on the other, of the simple order of the shingled, pitch-roofed buildings. In its use of wood Haystack illustrates Barnes' new-found continuity. The studio roofs at Haystack, bringing north light from under a steep pitch and south light from lower windows under a slight pitch, probably owe a debt to Aalto's municipal buildings at Säynätsalo (and - the roof's revenge - have had a history of leaking). Nevertheless Barnes' reuse of shingled surfaces and pitched roofs is of a different order of achievement than the more recent reuse of Corbusian forms in vertical boarding or even the recreation of shingle style images. The one offers a quality shared by New England materials and those from the Mediterranean; the others reused images of earliest buildings. The one is a rediscovery; the others are knowing allusions. (Robinson, p. 64).

Accessed by a narrow dirt road and set on the edge of a neck of land attached by an isthmus to an island off the coast of Maine, Haystack is not in a locale that readily passes before the public eye. To some extent the same can be said of Barnes with regard to the general recognition given to him by the arbiters of the architectural cannon. Although well known, until his recent death his work has not received the academic scrutiny that some of his contemporaries have received, including I.M. Pei and Phillip Johnson. Robinson attributes this in part to the fact that many of his commissions, especially the larger complexes, do not readily reveal their full dimensions through photography and thus have been passed over by some historians. (Robinson, p. 69). Characterized as humble but assertive, the vision that Barnes brought to his commissions is a straight-forward commitment to simplicity of form and rational design. The following statement by Barnes (in the second paragraph) expresses his philosophy with regard to the design of Haystack. This passage is quoted, however, in the context of Campbell's telling 1989 analysis of why this property is an important example of Modern architecture.

Haystack possesses more significance in the story of American architecture than it is usually credited with. It was designed at a moment when many leading American architects - Rudolph, Franzen, Johansen, Breuer, Saarinen, for example - were tending toward elaborate sculptural form as a means of relieving the monotony of the International Style. Haystack was a conscious reaction against that trend and an influential one.

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"I felt that was a very necessary statement to make," Barnes remembers. "I felt that architecture was becoming much too busy. You have to remember the Breuer esthetic that I'd been brought up with - one wall of wood siding, another of stone, perhaps a wall painted bright blue. I thought that was very busy, especially when every architect and his brother started to do it and it was mass-produced. I've always been drawn to making things as simple as possible if you can do that without making them inhuman or dull or oppressive."

Haystack's simplicity, its natural materials, its clean-cut angular shapes, its vernacular reference, its attitude of leaving nature untouched - all those qualities exercised an influence that was immediate and strong but remains largely unrecognized. A whole generation of shed-roofed American buildings, starting with MLTW's Sea Ranch in California, belongs in some degree to a tradition begun by Ed Barnes at Haystack Mountain School of Crafts. (Campbell, 1989, p. 2).

From the original 26 buildings, the Haystack campus has grown with the addition of a few bunk houses and ancillary structures (kiln decks, maintenance building). Some of the studios have been enlarged, and glass blowing facilities installed. To some extent these have softened the lines of the original plan, but they were each designed by Barnes, or in consultation with him. While the full impact of Barnes' career has yet to be evaluated the accolades have been many. In addition to the AIA Firm award, Barnes won two AIA Honor awards for the Walker Art Center in Minneapolis (1972) and for a vacation house on Mt. Desert Island (1977), a design that is stylistically and materially related to the Haystack project. He also received the Thomas Jefferson Foundation Medal in Architecture from the University of Virginia in 1981, as well as honors from the American Society of Landscape Architects, the Federal Housing Administration and the New Mexico Society of Architecture. However, of all his commissions, it was the Haystack campus that was awarded the Twenty-Five-Year Award by the AIA in 1994. This award is presented annually to a building project ranging from 25 to 35 years old that exemplifies design of enduring significance. In revealing this award the AIA characterized the design as "an early and profound example of the fruitful and liberating fusion of the vernacular building traditions with the rationality and discipline of Modern architecture." (Smith, 1994). The Haystack Mountain School for the Arts is a pivotal and timeless work of national significance by this master architect.

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"Profession Loses Two Heroes of Modernism: Max Abramovitz, Edward Larrabee Barnes Die" in *AIA Architect*. October 2004. (Washington, D.C.). Accessed at: <http://www.aia.org/aiarchitect/thisweek04/tw1001/1001obits.htm>. October 17, 2005.

Robinson, Cervin. "Profile of the Winner of the 1980 Firm Award", in *AIA Journal*. April 1980. (Washington, D.C.) Pages 63 -71.

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Smith, Dennis. "Haystack School wins Twenty-Five Year Award" in *Memo* (newsletter of the American Institute of Architects). February 1994. (Washington D.C.). Page 23.

Wiseman, Carter. "Architecture's Master of the Middle Way", in *Saturday Review*. November 1981. (Columbia, MO), Pages 22 - 24, 28, 31.

10. Geographical Data

Acreege of Property 13.8 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1	1 9	5 3 3 0 6 6	4 8 9 2 7 7 2
	Zone	Easting	Northing
2	1 9	5 3 3 2 9 4	4 8 9 2 8 1 4
	Zone	Easting	Northing

3	1 9	5 3 3 3 2 9	4 8 9 2 5 8 5
	Zone	Easting	Northing
4	1 9	5 3 3 1 0 5	4 8 9 2 5 2 6
	Zone	Easting	Northing

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title CHRISTI A. MITCHELL, ARCHITECTURAL HISTORIAN

organization MAINE HISTORIC PRESERVATION COMMISSION date 20 October 2005

street & number 55 CAPITOL STREET, STATION 65 telephone (207) 287-2132

city or town AUGUSTA state ME zip code 04333 -0065

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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VERBAL BOUNDARY DESCRIPTION

The entire campus of the Haystack Mountain School for Crafts contains 42 acres as depicted on Town of Deer Isle, Maine tax map 41, lot 1. The boundaries of the nominated parcel includes 13.8 acres immediately surrounding the Campus buildings. The boundaries are as follows: commencing at point 1 (as shown on the appended map), UTM 19/533066/4892772, proceeding 826 feet south southeast 171 degrees to point 4, UTM 19/533105/4892526, then proceeding 759 feet east northeast 75 degrees to point 3, UTM 19/533329/4892585, then proceeding 762 feet north northwest 351 degrees to point 2, UTM 19/533294/4892814, then proceeding 758 feet west southwest 260 degrees to the point 1.

BOUNDARY JUSTIFICATION

The nominated boundary, as described above, is drawn to include all of the buildings in the Haystack Mountain School for Crafts Historic District, but to exclude those portions of the parcel that are undeveloped, and thus are not architecturally significant.

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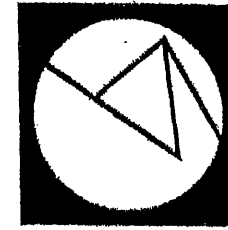
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PHOTOGRAPHS

- A. Photograph 1 of 6
Christi A. Mitchell
Maine Historic Preservation Commission
4 August 2005
Gateway Auditorium, Store and Library, south elevation; facing north.
- B. Photograph 2 of 6
Christi A. Mitchell
Maine Historic Preservation Commission
4 August 2005
Main Staircase; facing south.
- C. Photograph 3 of 6
Christi A. Mitchell
Maine Historic Preservation Commission
4 August 2005
Dining Hall and Dining Hall deck (studio module); facing east.
- D. Photograph 4 of 6
Christi A. Mitchell
Maine Historic Preservation Commission
4 August 2005
Dining Hall/Kitchen (right) and Pantry (left); facing east.
- E. Photograph 5 of 6
Christi A. Mitchell
Maine Historic Preservation Commission
4 August 2005
Metals studio (right), deck and Fiber studio (left); facing south.
- F. Photograph 6 of 6
Christi A. Mitchell
Maine Historic Preservation Commission
4 August 2005
Student cabins 12/13 and 14/15 (inventory number 20), from main staircase; facing southwest.

Sketch Map HAYSTACK MOUNTAIN SCHOOL OF CRAFTS



Deer Isle, Hancock County, Maine 2005

